

UNIVERSITY OF MICHIGAN
LIBRARIES

OCT 6 1950

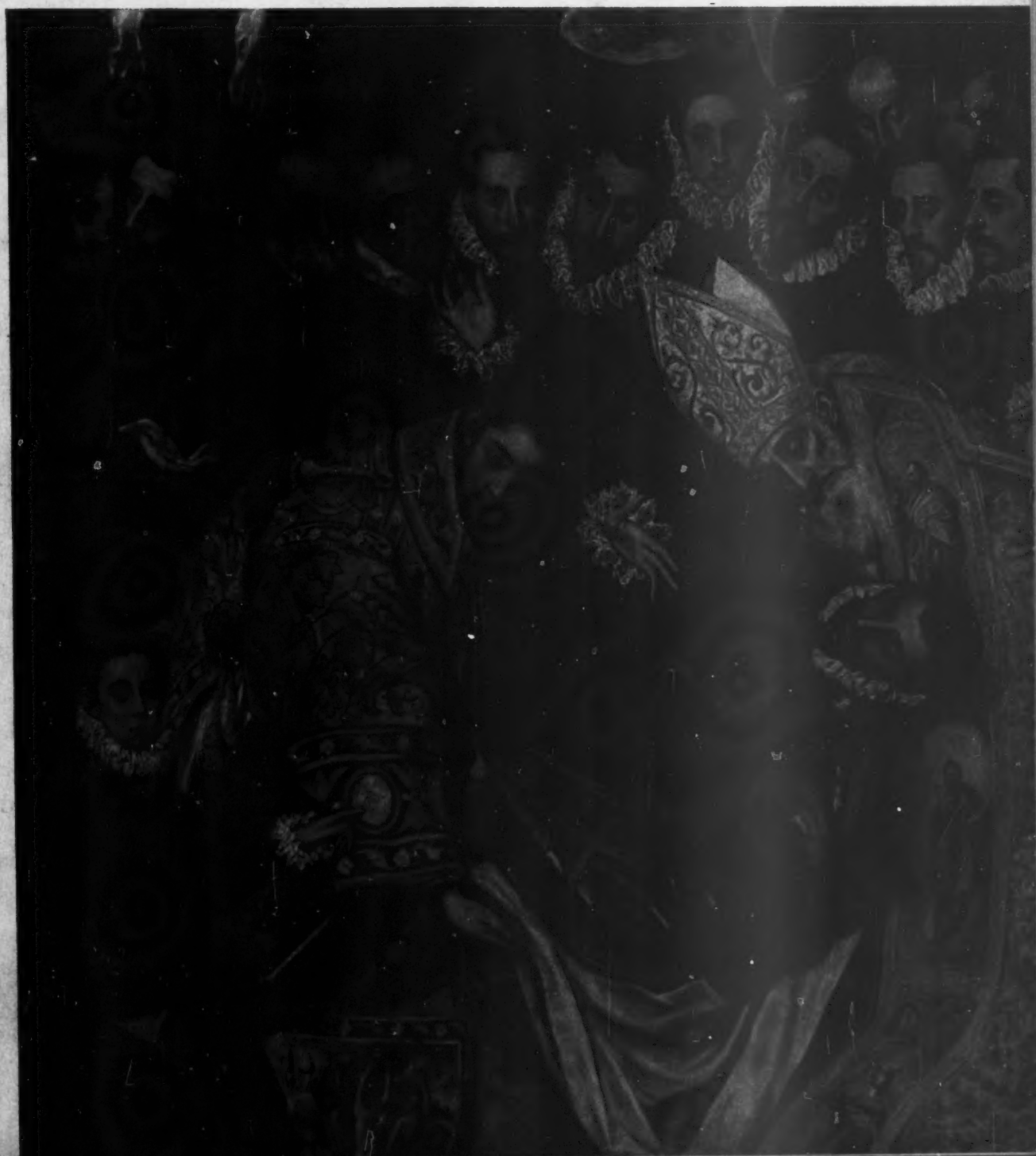
ARCHITECTURE LIBRARY

THE

OCTOBER 1, 1950

35 CENTS

Art digest



C. T. LOO, INC.

Announcement of Liquidation

I am seventy years old now, and since half a century, I have been collecting and selling Chinese Antique works of art. A very interesting profession which has business combined with pleasure: Rarely one day has gone by without some excitement of securing or planning to secure certain objects.

The definitive confiscation, by the new authorities in power at Shanghai of a large collection containing a great number of very important objects, has made me suddenly realize that dealing in Chinese antiques was at its end and that I would be deprived of all my enjoyment.

It has therefore prompted me, with great regret, to take the irrevocable decision of retiring from this activity.

My joy in business was principally to gather beautiful things because I always considered that money was only a means of exchange. When I had surplus money I gave it to charities, to the neediest. I have even established, in 1938, an irrevocable perpetual trust, the income of which is to be used to send Chinese students to be educated in this Country in engineering and medicine.

Possibly there are some of my compatriots, who are blaming me for having shipped out of China some antique works, now recognized as national treasures. I wish they would first blame the past ignorance of the inhabitants, because what-

ever I have exported from my Country was purchased in the open market, in competition with others.

I can say that not one single object has been removed by me from its original site. For example, the two Chargers of T'ang T'ai Tsung, now in Philadelphia, were originally removed from the Chao Ling (Mausoleum of the Emperor T'ai Tsung) by a foreign dealer. These bas-reliefs were stopped at the provincial border and taken back to Sian Fu, where, years after, we bought them from the then local authorities in power. Those sculptures were transported by the Army to Peking and the money was used to build schools.

As all art lovers, I have always dealt in antiques with an international mind and I feel happy to-day that these works of art, that were exported by me, will be safely and carefully preserved for posterity, because I am afraid that, if they had remained in China, many of those beautiful objects would have been inadvertently destroyed and their existence not even known.

I also firmly believe that all works of art have no frontier. They go around the World as silent ambassadors, enabling other people to understand the great culture of the Chinese and love China.

March 1950

C. T. Loo

41 EAST 57th STREET, NEW YORK

GALLERY WILL BE OPEN UNTIL DECEMBER 31st, 1950.



Bronze vessel, Kuan, Early Chou,
11th-10th Century B.C.



Pair of porcelain birds,
Ch'ien Lung, 18th Cent.



Terra cotta horse with polychromy,
T'ang, 8th Century A.D.

Arch. Lib.
direct

CASEINS by
JAMES
LECHAY

October 9-28

MACBETH GALLERY
11 East 57th St., New York City

FRENCH
AND COMPANY, Inc.

ANTIQUAIRES
TAPESTRIES
FURNITURE
PAINTINGS
WORKS of ART

210 EAST 57th STREET
NEW YORK

Water Colors October 2-21

Botkin	Newman
Costigan	Orr
Friedman	Ratkai
Liberte	Smith
Marantz	Weston
McCoy	Wilson

BABCOCK GALLERY
38 EAST 57th STREET NEW YORK

PAINTINGS

JOSHUA EPSTEIN MARY SINCLAIR

Through Oct. 12

VAN DIEMEN-LILIENFELD
GALLERIES • 21 E. 57 St., N. Y. C.

October 1, 1950

THE ART DIGEST

Vol. 25, No. 1

October 1, 1950

ARCHITECTURAL
LIBRARY

Edna M. Boswell, President

Managing Editor:

Doris Brian

Associate Editor:

Belle Krasne

Contributing Critics:

Rogers Bordley	Judith Kaye Reed
Margaret Breuning	Helen Boswell
C. Ludwig Brummé	C. J. Bulliet
Dorothy Drummond	Pesella Levy
Emily Genauer	Ralph Mayer
Arthur Millier	Ralph Pearson

Circulation Manager:

Eleanor Cunningham

Advertising Manager:

H. George Burnley

The Art Digest is published semi-monthly October to May and monthly June to September by The Art Digest, Inc., at 116 East 59th Street, New York 22, N. Y., U.S.A. Edna M. Boswell, President; Marcia Hopkins, Secretary; H. George Burnley, Business Manager. Entered as second class master Oct. 15, 1930, at Post Office of New York, under the Act of March 3, 1879. Subscriptions: \$4.00 a year in U.S.A. and Pan American Union; Canada and Foreign, \$4.40; single copy 35 cents. Change of address: Send both old and new addresses and allow three weeks for change. Editorial and Advertising Offices, 116 East 59th St., New York 22, N. Y. Telephone PLaza 9-7621. Indexed in Art Index. Not responsible for unsolicited manuscripts or photographs.

COVER: El Greco's *The Burial of the Count of Orgaz* (detail), Santo Tome, Toledo, Spain. See story on page 13.

Bureaucracy in the Arts

SIR: The continual insistence of the ART DIGEST on independence and freedom in the arts has been so thoroughly impressed upon me from years of devotion to its valued pages, that it was a considerable blow to have the number which contains an article considering and advocating the intrusion of government further into art [DIGEST, Aug. 1]. I know the trend of the times is for complete dependence on a political system to solve all human problems, and upon bureaus and index systems to do all thinking. However, to one to whom the arts mean life itself, it is inducive to low blood pressure and palpitations to have one of Mr. Tobin's caliber speak patronizingly of the arts and hope that government can do something "for" art and artists. He disregards the everlasting truth that when one allows government to do something "for" one, one makes it possible for government to do something "to" one.

As a very minor but ardent collector, I have always succumbed to the (probably feminine) temptation to figure the probable number of drawings my annual income-tax would buy; or perhaps not drawings, but how many works by young, little-known artists I could gamble on during the year. This would be such an exciting project. The art magazines all assure me that a purchase is the ultimate desired tribute to an artist. If this is true, perhaps the government could save lots of money in bureaucratic expenses by simply giving an exemption for the purchase of works by living artists, instead of setting up another bureau for goodness knows what.

With politics poking its nose into practically every phase of one's life, and with socialized medicine lurking around the corner ready to reduce my nearest and dearest to numbers in an index system, I can only moan: "Please God, leave us art just a little longer."

LOIS DAILEY
Narragansett, R. I.



RECENT PAINTINGS by
BENJAMIN

KOPMAN

October 2-21

MILCH GALLERIES

55 EAST 57th STREET
NEW YORK 22, N. Y.

1875



1950

Art Students
League
of New York

announces its

Diamond Jubilee
Exhibition
of Fine Arts

by

members and associates
to be held at the

National Academy
of
Design Galleries

1083 Fifth Avenue
New York City

from

OCTOBER 8-OCTOBER 29

extreme examples by foremost artists

CHALLENGE
& DEFY

thru Oct. 21

SIDNEY JANIS 15 E 57

Philadelphia News

By Dorothy Drummond

PHILADELPHIA: Maurice Molarsky, whose untimely death last season deprived the city of one of its most fluent realists, is being honored at the Pennsylvania Academy of the Fine Arts by a memorial exhibition. Starting with his work of 1904 when he came under strong Impressionist influence in Paris (Manet, Degas and Lautrec all seem to have influenced his style), the show includes a juicy little still-life virtually left wet on the easel, and several portraits painted shortly before his death. Although Molarsky tackled varied subject matter, he was especially able as a portraitist who felt and interpreted the underlying personality.

Earliest of the character studies are a fine portrait of the artist's father and a sensitive likeness of a little old lady, frail yet strong. This ability to catch both strength and subtlety developed early and remained with Molarsky to the end in portraits of men. It was when Molarsky turned his brush on women that he yielded to a flair for staging.

The memorial exhibition, however, commemorates a period as well as a painter. Strong in the Victorian flavor that nurtured Whistler, Tarbell and Sargent no less than the French Impressionists, it presents a fluid technique aloof from 20th-century 'isms.

Pacing the Molarsky memorial at the P. A. F. A. is the Art Directors 13th Annual, a large display through which both artist and public are kept abreast

of the role of art as an active, vital factor in advertising and daily life.

The Dubin Galleries opened their season in new quarters at 2046 Locust Street with oils and prints by the Chinese-American Seong Moy, and they followed that show with oils by Clayton Whitehill whose work has for its background a knowledge of printing types, poster and advertising design, and photography. As a painter, Whitehill possesses keen interest in space relationships whether in realistic, semi-realistic or abstract compositions.

Harvest time is the thread on which the first exhibition of the season is strung at the Georges de Braux Galleries. Including still-lives, and landscapes by living French painters, it varies from the gay to the somber—now with grace notes of fantasy, now with deep chords of solidly built forms that demand restraint in composing. Represented are Jean Chaffrey, Jean Dries, Jean Dufy, Oudot, Georges Rohner and Jacques Thevenet.

Opening the Coleman Galleries is another French show covering painters from Monet to Picasso and varying from the playful lilt of Raoul Dufy and Paul Klee to the rugged seriousness of Rouault (*The Spanish Christ*). Included are pliant, luminous landscape watercolors by De Segonzac, landscapes by Friesz, oils and a gouache by Utrillo, a gay softly painted still-life by Bonnard, an early Monet rendering of Venice and a figure by Vuillard.

Original woodcuts by Bernard Reder, prepared as illustrations for *Gargantua and Pantaguel*, *Apocalypse* and *Legends*

of *Noah* occupy the Print Club. Choice of subject matter suggests the flavor of the show. Disturbingly alive, the Reder imagination links today with the Biblical era, forcing the latter to interpret the former. A strange, beautiful horror of violent black and white contrasts and writhing forms pervades the *Noah* series in which white pierces black like a cry in the dark.

Wanna Buy a Duck?

American artists have been invited by Interior Secretary Oscar Chapman to aim their "artistic weapons" towards the fulfillment of a design for the 1951-52 Federal duck stamp. No prize is offered, but every duck hunter will carry the winner's handiwork. Entries must reach the Federal Fish & Wildlife Service by Jan. 2, 1951.

Cleveland's Cloak & Dagger Cope

After a dramatic history that began with the murder of its wearer in 1351, and reached a climax with its theft during the revolution in 1936, the Cope of San Cugat del Valles is back in the Museo Diocesano in Barcelona. The textile was bought in good faith by the Cleveland Museum in 1947, but two years later Dorothy Shepherd, Cleveland's associate curator, who was studying in Spain, identified it as the stolen 14th-century relic. It has therefore been returned to Spain, earning for Director William M. Milliken and the Trustees of the Cleveland Museum the grateful thanks of Manuel Trens, Director of the Barcelona Museum, Gregorio Modrego, Bishop of Barcelona, and the Spanish Embassy and press.

DUVEEN

MASTERPIECES
OF

PAINTING
SCULPTURE
PORCELAIN
FURNITURE
TAPESTRIES

GOTHIC · RENAISSANCE
EIGHTEENTH CENTURY

720 Fifth Avenue

• New York

WILDENSTEIN & CO., Inc.

EXHIBITION

THE WOMAN
IN
FRENCH PAINTING

Through October

19 East 64th Street, New York

THE ART DIGEST

Comments:

Dwight Kirsch Surveys a Troubled Area

AN UGLY RASH of restlessness has broken out in art-museum and art-school circles, this time mostly in the Middle West—and it leaves none of us untouched. In the midst of progressive art programs and ambitious, successful national exhibitions, director-trustee troubles have erupted. They have resulted in top-spot resignations (and rumored impending resignations) of administrators who have literally put their institutions on the art map. Even worse for the cause of continuity, lower-echelon departures have multiplied.

Of course this wastes the time and money of the institutions and people involved. But it adds up to much more than a series of individual headaches and heartaches. The fact that in many cases the local press has reported the squabbles, is serving to discredit art and the art world as a whole. It is also tending to tear down the growing public interest in art which many museums and general magazines have been so successfully fostering.

Educator and museum man Dwight Kirsch, new interim director of the Des Moines Art Center on a year's leave from the directorship of the University of Nebraska's art collection, has had a chance to observe the course of the illness troubling so many institutions. The *DIGEST* asked him to comment upon its causes and symptoms, perhaps to suggest a cure. Here is his statement:

"While details of the specific reasons behind the violent postwar shifts of art-school and museum personnel vary, a brief comparison reveals many common denominators. The following factors are all too prevalent:

"1. Changes in policy and top personnel for no better reason than that change itself seems desirable. Few such shifts have been based upon any real study of the problems involved or upon considered examinations of the qualifications of the old or the new leaders.

"2. Lack of due consideration of the institution's obligations to its community and to the sources of its support. The latter, in many cases, are public tax funds.

"3. Lack of faith in art standards and principles. Often there is a tendency to jump on the new art bandwagons, to adopt the 'different' for its own sake."

Some Possible Cures

What can be done about it? Based upon an analysis of actual circumstances and talks with experienced men, Mr. Kirsch makes the following suggestions:

"1. Leaders of institutions where trouble develops should keep each other fully informed, for their mutual benefit.

"2. Some protective association may be needed to establish and enforce standards of professional ethics, freedom of creative teaching and freedom of art-museum administration. Such an association could function in much the same way as the American Association of University Professors. Perhaps an existing group could serve.

"3. A stronger assertion of faith in basic, timeless art principles is badly needed. This is particularly true in the case of programs for art instruction. Too often the established order (perhaps strictly academic) has been followed without transition by the abstract academy. Frequently this takes the form of encouraging a watered-down Bauhaus style or an attempt to teach automatic painting.

"4. Most art institutions need to spend more energy in outlining a long-range program based upon specific or general needs of the students and public to be served. It would be possible in this way to safeguard continuity, without which any art program becomes only a bewildering series of changes."

Suggestions 1 and 2 seem to be particularly practical, for the disease of trustee-itis has always been endemic. Of course there are some inefficient museum administrators, and other capable ones who, for some personal reasons, find their jobs a bad fit. Their departures are not losses. The only tragedy of trustee-itis, for the community and for art as a whole, as well as for the people involved, comes when it strikes a good man after years of able service. If a man has been good enough to last for five years or more, he usually does not suddenly go sour.

Usually trouble strikes for no better reason than the fact that he favors progress. In other fields the executive who fails to keep up with the times is soon booted out. In art, the reverse is too often true. Frequently the price of holding a job is closing one's eyes to new methods—and to new art.

But by the very nature of his work, the museum director, no less than the art-school director, is an educator. If a teacher isn't at least a jump ahead of his pupils, what good is he? Backing by an organization of his peers may give him the strength he needs.

"Keeping up with the times" does not necessarily mean the exhibition and purchase of controversial art. That has been a large measure of the trouble, of course. But it isn't the key to the whole Pandora's box. If it were, a nucleus for a new museum organization would already exist. It could grow out of the well-considered joint statement issued last spring by the directors of the Museum of Modern Art, the Boston Institute of Contemporary Art and the Whitney who defined a museum's proper function in the exhibition of living art. According to this excellent modern manifesto, the museum should "survey what artists are doing as objectively as possible, and . . . present their works to the public as impartially as is consistent with those standards of quality which the museum must try to maintain. . . ." (*DIGEST*, April 1.)

It is an open secret—opened by the Lincoln, Neb., press—that Director Kirsch had some troubles of his own at home before asking for a year's leave to go to Des Moines—after 26 years on the Nebraska faculty, and nearly 20 as director of an art collection he built into a national institution. (*DIGEST*, April 1, 1949; March 15, 1950).

About the time that he made his decision, the highest of tributes was paid to him indirectly in the form of Miss Frances Sheldon's bequest of approximately \$900,000 to the University to be used to build and equip a new art gallery. Miss Sheldon knew Kirsch well, and this bonanza to the University was based, we must presume, entirely upon a wise legislator's (and her advisor's) admiration for the program and collection Kirsch constructed, and faith in his ability to continue his work.

The exact nature of the Nebraska unrest has not been revealed. But when, after 26 years, a man of Kirsch's caliber has to face petty internal storms which caused three members of the art faculty to resign and another, in addition to himself, to ask for a leave, there is something wrong with the institution—not with the man.

Whatever may happen at the end of the year, the cause of art in America luckily will not be substantially damaged by the blow in Nebraska. Whatever community Kirsch blesses with his great talent for bringing art home to the people, we still will have him.—D. B.



DARREL AUSTIN

1940-1950

October 2-28

PERLS GALLERIES

32 East 58 Street

New York 22

NEWHOUSE GALLERIES

INC.

Established 1878

Fine Old Masters

15 EAST 57th STREET

NEW YORK

KNOEDLER

ESTABLISHED 1846

TWO MODERN PRIMITIVES

DEMONCHY

CARDOSO

14 EAST 57th STREET

NEW YORK

SIX PAINTERS (oils)

October 2-21

WILL BARNET
CAMERON BOOTH
PETER BUSA

WORDEN DAY
NORMAN DALY
BALCOMB GREENE

BERTHA SCHAEFER GALLERY

32 EAST 57TH STREET • NEW YORK 22

ROSENBERG GALLERIES

ESTABLISHED 1878

October Exhibition

DRAWINGS AND WATERCOLORS

16 EAST 57th STREET

NEW YORK 22

Art in Chicago

By C. J. Bulliet

CHICAGO: New galleries hopefully dot the Chicago cityscape as the autumn season gets under way. Since old-time establishments like O'Brien's and Anderson's succumbed in the depression days, new adventures have been made each fall. So far, none has succeeded.

Adventurers this time include the Ruth Dickens gallery, a handsomely lighted establishment on the architectural scheme of the galleries on the West Coast, where sunlight pours in practically all the year round; the Swiss Chalet gallery in the Bismarck Hotel, in which is scheduled a series of one-man shows by residents of Switzerland; and the Gordon gallery in the Loop, devoted to advanced artists.

Current show at Dickens sets the pattern she expects to pursue: the discovery and promotion of new painters with new ideas. The four painters present make their living as high-grade commercial artists, but on Sundays and holidays they go "ethical" quite successfully. The four are Robert Sidney Dickens (associated with his wife in the new venture), Kenneth W. Olson, C. E. Waltman and Dave Chapman. Chapman, most original of the four, spends his Sundays on Lake Michigan doing watercolors, not only of the ever-changing hues of the waves and of the sands and trees bordering the lake, but of nymphs and mermaids who rise out of the foam and flirt with him.

In addition to the new galleries, the established Chicago Galleries Association, after a quarter of a century on the second floor at 215 North Michigan Avenue, has moved skyward to the fifth floor. The man from Mars or from New York or San Francisco will scarcely notice the change, for the new layout is practically the same as the old: a main gallery for the hanging of oils, a smaller anteroom gallery for watercolors, and a private sanctum for director Harry Engle and his associates.

The stalwart Association of Chicago Painters and Sculptors, backbone of the galleries, has put on the inaugural show, scarcely more novel than the new galleries themselves. The Association is intent, in a serene sort of way, on holding the barricades of traditional American painting until the scatter-brained American 'isms have shot off all their horrendous toy cannon. In the show inaugurating their new quarters, some are over-doing the serenity. A new stretch of white canvas too often has failed to suggest a new adventure.

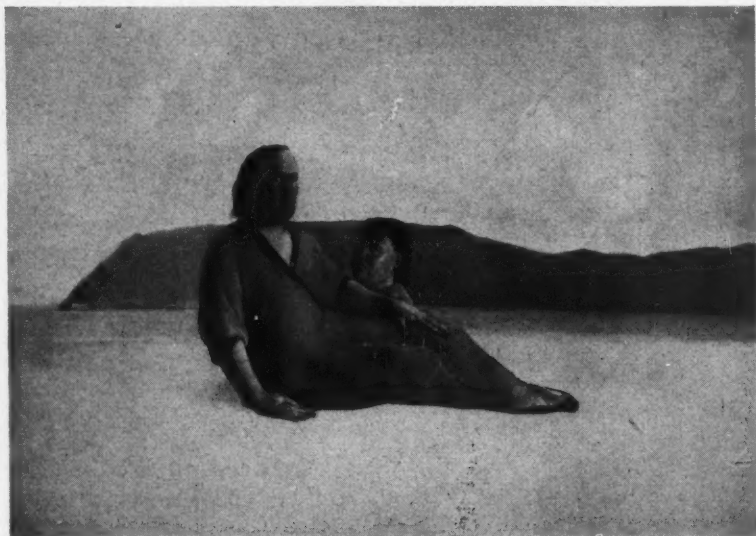
Five painters and two sculptors prominent in North Shore social circles are exhibitors at Mandel's in a show worthy of being placed alongside an exhibition by any group from the other side of the tracks. Edward H. Bennett, noted architect who paints as a hobby, and William Moulis paint the sea expertly. Lester B. Bridaham, secretary of the Art Institute of Chicago, adds to his painter's laurels with *Alchemist Shop*. Bridaham is witty as well as technically talented. Laura Cornell Harvey and Marianne S. Magnuson complete the list of painters. The sculptors are the veteran Sylvia Judson and Ginc Odell.

THE ART DIGEST

Vol. 25, No. 1

The News Magazine of Art

October 1, 1950



CHRISTIAN BÉRARD: *On the Beach*
Lent by Mr. and Mrs. James Thrall Soby



Portrait of Jean Cocteau
Lent by the Museum of Modern Art

Memorial to Bérard Who Searched the Soul and Set the Stage

By Dorothy Adlow

A COMMEMORATIVE EXHIBITION is assembled with a sense of exalted dedication soon after the passing of an artist. Devoted friends gather his handiwork from various sources, integrate what has never been organized, superimpose order on chaos. There is something moving in such an ardent expression of affectionate appreciation. But there is another feature of a memorial showing: the cold formality of inventory, the impersonal appraisal of a life work.

The Christian Bérard Memorial Exhibition has come across the Atlantic from Paris for display at six Amercian art centers. The initial showing is at the Institute of Contemporary Art, Boston, where there are now on view 86 exhibits which include oil paintings, settings and costumes for the theater, drawings, sketches, book illustrations, and other decorative items. It is not a large exhibition, as retrospectives go, but it does reveal an exceptional versatility which could flourish in a special milieu of Paris. Easel painting was but one of Bérard's media. It was not that he had a specific, separate technique for each genre, but that his peculiar gifts were adaptable to various uses. With Bérard, fine and applied art merged.

Bérard was born in Paris in 1902, son of an official architect of that city. Edouard Vuillard and Maurice Denis were his instructors when he attended classes at the Académie Ransom. In 1925, Bérard became the friend of Jean Cocteau, who introduced him to the salons of Paris. During the following year, he was allied with a group including Eugène and Leonid Berman, and Pavel Tchelitchev, a group opposed to the prevailing, flourishing 'isms—cubism, fauvism, the impressionisms,

and even surrealism. They were interested primarily in man and the condition of his soul. Of course, there was no permanence in this association, for each of these artists invested his searchings with a personal nostalgia. If they were called neo-humanist, neo-romantic was the more apt characterization for Bérard's emphasis upon the bewildered and melancholy, his spontaneity of expression, prevailing restlessness, want of "finish," and often, untidy performance.

Most of Bérard's paintings are portraits, people whom he knew, pitied, admired, loved. His manner of painting seems to have derived from conventional sources. In the process of characterization, Bérard would depart from

normal measure and shape, impose certain accents so that something exotic, even hypnotic resulted. A *Portrait of a Young Man* with incandescent eyes is executed in whitish streaks of pigment, sketchily, nervously applied. A staring-eyed acrobat recalls the encaustic portraits of Fayum. There is a haunted expression in the transparent gray eyes of another youth; and chalky highlights accentuate the portrayal of a clown painted in 1930. It is a pathetic, disturbing society of types, showing confusion and resignation, and seeming in general to suffer from malady of soul. Self-portraits are built up to rounder, more solid resemblance, with hair tousled and eyes holding the spectator transfixed. *On the Beach* is a double self-portrait, envisaged as a collage with a corpulent figure of clipped outline, poised on a bare landscape. The lumpy contours contrast with the tensed firmness of a figure like *A Young Girl Acrobat*.

A disquieting solitude lies upon group pictures such as *The Meeting*. A creator of décors, Bérard furnished few, very few properties for the human drama of his own invention in oil paintings. If he did "like Proust before him document the *haute monde*," there is not much evidence of it in the present exhibition. Probably we, in the United States, will be obliged to lean rather heavily on the text and testimonial, picturesque description and enthusiastic appraisal written by Baird Hastings for the show's catalogue.

Christian Bérard made his debut in the art of stage design in 1930, creating sets and costumes for the ballet, "La Nuit." He collaborated with Jean Cocteau in 1930 in the production of "La Voix Humaine." Later, he executed the

[Continued on page 29]

BÉRARD: *Toumanova*
Lent by Boris Kochno





(Left) DIERICK BOUTS: "Annunciation," ca. 1460. Tiny in size, big in concept and typical of the Flemish mixture of realism in portraying objects, poetry in portraying people. Showing the influence of Bouts' teacher, Rogier van der Weyden, it has also been attributed by some to Hugo van der Goes.

(Right) REMBRANDT: "Pallas Athena," ca. 1655. Affectionately painted in the artist's richest palette, this reference to the favorite child of Zeus may show Rembrandt's son, Titus, at the age of 15. Once the property of Catherine II of Russia, this painting, like the Bouts and Rubens shown here, was formerly in the Hermitage in Leningrad.

Gulbenkian Art in Washington

AS A GRACEFUL and welcome spiritual gesture of return Lend-Lease, Europe continues to send us her art. This year's successor to the Berlin and Vienna exhibitions comes not by courtesy of a nation, but through the generosity of a single man. Yet C. S. Gulbenkian, owner of 40 paintings on indefinite loan to the Washington National Gallery, offers a treasury of old masters as regal in provenance as the Habsburg and Hohenzollern art which recently visited here.

Publicity-shy and fabulously wealthy, this Armenian-born naturalized Briton who seems to have had a hand in every major Near Eastern oil operation of the century, is probably the only living private collector both rich and discerning enough to have bought his pick of Rembrandt, Bouts, Rubens and French 18th century painting from the Hermitage and Potsdam, and of other Renaissance-through-Renoir splendor from leading private collections.

At least as great in their own way as the sampling we show here, are another Rembrandt (*Old Man Seated*, 1645), a Carpaccio, a Lochner, a magnificent early Hals and a pair of Manet portraits. A series of sparkling Guardis, a delicious Boucher, a spacious Fragonard, a Lancret which was a favorite of Francophile Frederick the Great, a pair of Hubert Roberts and portraits by La Tour, Lépicié, Lawrence, Nattier, Romney and Gainsborough tell the 18th century story.

Mr. Gulbenkian also owns, though alas he has not sent her here, *September Morn* by Paul Chabas, that masterpiece of meretricious modesty which was the best-selling international pin-up girl of the 1900s. It's a pity we can't have a look at her next to the Rubens at the right, for she might make an object lesson in the lasting vs. the fleeting values of art—or she might look a lot better than we would expect.

Most of the pictures now in Washington have been on view at London's National Gallery since 1936. The British are not especially happy about parting with them, and are speculating about the eventual disposition of the collection.

An entirely different aspect of the Gulbenkian taste is already known to Americans. During the past two years some of his notable Egyptian sculptures and 18th century drawings have been on loan at the museum gallery which now shows the paintings. As the National Gallery's curator, John Walker, points out, Mr. Gulbenkian possesses to a pre-eminent degree Gladstone's six qualifications of a collector: "Appetite, leisure, wealth, knowledge, discrimination, and perseverance."

(Right) RUBENS: "*Helena Fourment*," shown life-size in a Paris gown, about 1635. No mere fashionable portrait despite its elegance, this joyful painted ode suggests a happy husband's delight in the handsome model who was also his wife.





(Below) RENOIR: "Mme. Claude Monet Lying on a Sofa." Painted about 1872 while Renoir was visiting Monet, it is a miracle of light, color and of a perception rare in Renoir.



(Above) DEGAS: "Self-Portrait," ca. 1862. Restrained, impersonal, yet penetrating, it may have been this aristocrat's answer to Courbet's "Bonjour Monsieur Courbet."





SHAHN: *Epoch*. Downtown



LEWANDOWSKI: *Christmas Tree*. Downtown.

Corcoran's Biennial Jurors

Three artists and two museum directors comprise the Jury of Selection for the 1951 Corcoran Biennial, scheduled to open at the Washington gallery on March 31. Whitney-honored Edward Hopper, portraitist John C. Johansen, and Corcoran School's vice-principal Eugen Weisz will be joined by the National Gallery's Macgill James and the Whitney's Lloyd Goodrich to pass on entries. Prize money (from the liberal endowments of Senator and Mrs. W. A. Clark) totals \$5,200.

Downtown Gallery Young at 25

By Margaret Breuning

THE DOWNTOWN GALLERY is marking its 25th year with a showing of recent works by its contributing artists. Although we may not be "like harpers of eld, with beards that hang down on their bosoms," we do feel a creak of antiquity in the realization of our presence a quarter of a century ago at the opening of this gallery in its first home on West 13th St. New members have been added to its roster, but the essential purpose of its director, Edith Halpert, has never altered. Without *parti pris*, she has continued to present works of intrinsic merit, regardless of the fluctuations of artistic vogues.

In the current exhibition there is the inescapable impression that the artists represented have drawn on resources previously latent, have found a greater amplitude of expression. Ben Shahn's *Epoch* is realism invested with lyricism, embodying in concrete terms a nostalgic symbolism of a past moment. *Fish Kite* by Kuniyoshi is a far remove from his canvases of brooding, sultry ladies. The huge inflated kite—in the form of a red fish—floats across the canvas in an appreciable buoyancy, its brilliant hue intensified by colorful details above and below it. Julian Levi's *Weir* transforms an everyday object into a magical beauty in its diaphanous structure of blues, enhanced by folds of wine-red.

Euclid Avenue by Jack Levine is a vivid characterization of two men on a city street. Shedding all traces of Soutine's influence, once felt in his work, the artist allows full play to his powerful, personal expression. Rainey Bennett touches a cluster of city buildings with subtle reflections of color in *Evening Light*, George L. K. Morris invests his *Converging Disks* with a pat-

tern of rhythms which mark it as a departure from his familiar formalized designs. David Fredenthal's *Sonata* may transgress the bounds of his medium of watercolor in its size, yet it has magnificence of effect—the musician and his instrument revealed and concealed overlapping planes of sensuous colors. Louis Guglielmi's *From Manhattan* employs every note of the spectrum and then more, yet is resolved into harmonious accord with its firm armament of design. Jacob Lawrence appears to have set his palette in less vehement tones in the exquisite hues of the singer's blue dress in *The Concert*, while the slight distortions of the intent audience emphasize characterizations.

An outstanding item is William Zorach's sculptured head, *Man of Judah*, thrown back with an implicit gesture of inner power. Its delicate modeling of facial structure endows this symbolic conception with an awesomeness of spiritual authority. Marin's *Movement-Manhattan* reveals the artist's greater command of the medium of oil painting in its increased clarity and fluency without sacrifice of his vitality of expressionistic intensity.

Other concepts deserving more than casual mention are Niles Spencer's almost monumental *The Watch Factory*, the impeccable resolution of line and forms in Charles Sheeler's *Skyline*, the rich textures of plumage and vitality of massive form in Karl Zerbe's *The Big Owl*, as well as canvases by Reuben Tam, William Brice, Bernard Karfiol, Wesley Lea, Edmund Lewandowski and Paul Burlin—all presenting original creative ideas ably realized. An exhibition of American Folk Art is also included in this distinctive showing. (Downtown, to Oct. 21.)

Good Design Needs No Translation

PROMOTING THE most progressive art is stock in trade for the Museum of Modern Art. In keeping with this policy, the Modern recently announced its intention to organize and produce the first extensive exhibition of well-designed American home furnishings—"Design for Use, U.S.A."—to tour the principal cities of Europe and Great Britain.

First to have a look-see will be the citizens of Stuttgart, when the show of some 500 items of furniture, fabrics, lamps, pottery, glassware, floor covers, luggage, decorative and personal accessories arrives there early next year.

Shaping the character of the exhibition are two outstanding persons in the field. Edgar Kaufmann, Jr., now conducting the "Good Design" exhibitions for the Museum in collaboration with the Merchandise Mart in Chicago, has been appointed director of over-all activity. Detroit architect Alexander Girard, whose most recent success was the staging of the exhibition "For Modern Living" at the Detroit Institute of Arts, will prepare both the show and its illustrated catalogue.

In regard to the show, Kaufmann notes: "There is much evidence that Europeans are keenly interested in American design, and we look forward

to the generous cooperation of American industry in presenting this side of our national life to a wide European public. Plans are being made to circulate this exhibition in such a way that a maximum attendance, including tourists as well as residents of the big cities, can be assured."

Unesco Proposal: Duty-Free Art

UNESCO's proposal for an international agreement to lift duties on paintings, drawings, sculpture, prints, etc., consigned to galleries and museums, will go into effect following ratification by 10 countries. Acting on a constitutional mandate to "recommend such international agreements as may be necessary to promote the free flow of ideas by word and image," the 59 member states of UNESCO, which met recently in Florence, approved this unprecedented move to abolish duties which detain works of art in customs warehouses. Governments adhering to the new agreement will no longer list works of art and materials of educational, scientific and cultural nature as "commodities." Heretofore, some countries have taxed sculpture "by the pound," and have imposed heavy bond on the sponsors of imported exhibits.

Dealers Help Artists Help Themselves

By Doris Brian

THREE COMPLETELY unrelated events on the current calendar add up to a trend: dealers in contemporary art are beginning to create brand-new markets for their boys.

Samuel Kootz at long last has introduced advanced painters to advanced architects, and the romance should blossom. Reeves Lewenthal is continuing AAA's program of inducing top artists to design ceramics, and the results are shown—where they belong in the interests of greater sales—not in an art gallery, but in 25 shops throughout the U.S. Fredric Karoly of Perspectives has encouraged his artists to make fabric designs, and the finished textiles, now on view at his gallery, are being seen not only by "art lovers" but by those who should see them strictly for business reasons.

It has always been the dealer's job to look for new art outlets by searching for new collectors, encouraging museum purchases, and circulating his merchandise. A few attempts have been made to tie up art and industry—with the sometimes distressing result of artistic compromise.

The happiest thing about the three current events is that they involve no compromise whatsoever. By furnishing the *avant garde* with enormous surfaces for oversize concepts, Kootz provides his artists with their most logical medium as well as with an all but untapped market. By suggesting that painters and sculptors use their mastery of design to make better textiles and ceramics, and by providing outlets for such designs, Lewenthal and Karoly are not asking artists to water their serious work, but to help support it by engaging in a profitable side-line no more demanding than the teaching to which many of them must turn.

Avant Garde Murals at Kootz

This project not only comes under the heading of clever art merchandising, but of public service. Five modern architects were asked to supply plans and models of existing or projected buildings which could use murals, and five artists were asked to supply decorations which would fit. It's about time, and the results are rewarding.

Many who have taken their *avant garde* with a grain of skepticism as easel painters, have long wanted to see

ADOLF DEHN: *Frolic*. Lord & Taylor



how they would perform if given a strictly decorative role and plenty of space in which to move. Since these artists have eschewed representation and concentrated upon form, color, and the emotions they evoke, their work is best when it is large in scale. When it can be viewed extensively, as background, rather than intensively, as a small spot on a wall, it is completely satisfying. But few of us have had a chance to see it so used.

It is an odd and sorry coincidence that while the *avant garde* lacked walls to paint, some of the best of our advanced buildings have suffered from mural blankness, from vast expanses of wall which called out for color distributed in irregular and provocative patterns. Last spring, at the Architectural League's Gold Medal exhibition (Digest, June 1), it was distressing to see only yesterday's art bidding for a place in tomorrow's buildings. The result was that the buildings used no art, and it was everybody's loss.

While none of the projects in the present show has actually been commissioned, architects and clientele are interested. The best news is that the proposed decorations are perfectly practical economically. A typical asking price is \$2,500 for the chic and remarkably fluid design which Baziotes suggests for the principal partition wall (12 by 15 feet) in a Philip Johnson glass house. For anyone who can afford such a dwelling, the sum is reasonable.

Largest of the projected murals is a giant Motherwell, a beauty of beige, green, yellow and white counterpoint intended for a 27 by 63-foot wall embracing the auditorium of a Gropius-designed school in Attleboro, Mass. One of the smallest is the moody totem in monotone which Gottlieb planned for the public room of Marcel Breuer's new Vassar dormitory. The students would love it.

Most exciting is the Hofmann. Architects Paul Weiner and José Sert, commissioned to build a whole new city, Chimbote, for the Peruvian government, plan a 50-foot campanile for the middle of the marketplace. This, Hofmann proposes to embellish with titanic mosaic abstractions, tossing a riot of hot color against the bright blue Peruvian sky. Seeing it would be worth a trip to Peru.

Of course there's a madcap here. For an egg-shaped house by architect Frederick Kiesler, sculptor David Hare proposes a bronze staircase leading to a bronze grotto which all but fills the interior. It would be a wonderful place to visit, but I'd hate to live there.

AAA Ceramics at Lord & Taylor

In place of the usual "gift shoppe" art, the new line of ceramics at Lord & Taylor is the work of some of AAA's stars who, within the limitations of the medium (a high-fired clay called Stonelain), were permitted to design whatever objects they chose and to decorate them as they pleased. If they wanted to—and many did—they could see their work through the kilns.

The result is a handsome series of dishes, vases, bowls, and figurines which bring De Diego, Joe Jones, Chaim Gross, Arnold Blanch, Nura and others home



HANS HOFMANN: *Mural* (detail). Kootz



MOTHERWELL: *Mural* (detail). Kootz

to the American public to the tune of \$3 to \$32.50 per item, with a few beckoning at \$75.

Of course this is commercial, and of course the retailer and AAA stand to profit. But so does the artist who gets a minimum guarantee against five per

[Continued on page 29]



TINTORETTO: *Finding of Moses*

Columbus Gallery, at 20, Looks to the Past to Lead the Future

TAKING A LONGING look back at the times when today's battered values were aborning, the Columbus Gallery of Fine Arts, now marking its 20th anniversary, has come up with an exhibition titled "Treasures of Five Centuries." A minuscule survey of the high points of painting, this show rates high in birthday-candle-power. Its 40 paintings and sundry precious objects, all American-owned, date from the 15th century and represent a line of titans extending from Raphael to Cézanne.

Shows of this sort hardly require an excuse. But for those who need one, Columbus' director, Lee H. B. Malone, draws a neat conclusion in his introduction for the exhibition's illustrated catalogue. He writes: "It is significant that this exhibition includes the major schools of art from the western countries of Europe and the United States during a span of time which might be described as 'the Age of Humanism.' During this period, these countries

forged together a particular way of living and acting, a temper of thinking, feeling and seeing which sets them distinctively apart into what has been called 'Western Civilization.' [That civilization is] now meeting one of the gravest challenges to the continued preservation of its values. It is, therefore, fitting at this time that we should take another long look at these values in the master works of the artists who have helped to build and form [them]. . . ."

To form a brilliant galaxy about its new acquisition—Cézanne's *Portrait of Victor Chocquet* (see illustration)—Columbus has garnered a number of notable paintings, among them Tintoretto's outsize *Finding of Moses* from the Lorillard Collection (see illustration). Other items chosen to light up the past and liven up the present are a pair of portraits by two Spanish truth-seekers: the blunt *Duchess of Alba* by Goya and Velasquez' *Marianna of Austria*, both from the Ringling Museum in Sarasota. From the 19th century, there is the seldom-seen Van Gogh *Park of the Hospital at St. Remi* (lent by Ralph M. Coe) and Renoir's *Young Girl Arranging her Earrings* (from the William G. Mather Collection).

Completing the picture, there are paintings here by Rembrandt and Rubens, Terborch and Hals. Gainsborough, Reynolds, Raeburn and Turner account for the English. For France and Italy there are Delacroix and Bellotto; for America, there is Ryder and the expatriate Whistler.

"These artists," Malone goes on to say, "far from being the helpless victims of worldly conditions, have been the conquerors of their materials and have helped to shape the structure of civilization for many successive generations. Moreover, the artists of the Western World, especially, have almost always been champions of liberty, work-

ing to free their vision and that of their peoples from all stereotyped rules that are intended to impose an academic and tyrannical continuance of the 'status quo.'"

"In this exhibition, we see the artists of Italy, France, Germany, England, Spain, the Netherlands and the United States, each growing within the framework of his own place in time and geography, each bringing some new effort to the liberation of an essential human dignity based on the freedom of the will."

"It is for all of us today, who inherit this great estate, to work, to fight and to sacrifice for its sure preservation from all that is foreign to its ideals. It is our privilege to pass along to the coming generations our way of life and the grandeur of our life."

Pope Paints What He Professes

Paintings by Arthur Pope, Harvard Professor of Art, Emeritus, come under the heading of "Studies in the Art of Painting." Current at the Vose Galleries in Boston until October 14, this show includes work done during Pope's 50 years as one of the most celebrated of American art educators.

Artist, teacher and writer of treatises on theories of painting and esthetics, Professor Pope likes to think of himself as a representative of a peculiarly Harvard tradition which had its beginning with Charles Eliot Norton and which was inspired by President Eliot.

Professor Pope's paintings bear out his keen interest in 18th- and 19th-century painters, his desire to develop "a sound, if not spectacular, theory of the visual arts, and to give students a reasonable basis for understanding and discrimination." To this intention, many of his paintings were made as illustrations of the techniques and the various media used by the old masters under study in his courses.

CÉZANNE: *Victor Chocquet*



New Publisher Goes All-Out for Art

WHEN AN AMERICAN publisher publishes a random book on art, that's not news. News, and news which augurs good for lovers of good things at better prices, is the fact that an American publisher, at long last, has set out to publish nothing but art books.

On October 7, the news-making outfit—Harry N. Abrams, Inc.—will release its first three books: *El Greco*, *Renoir* and *Van Gogh*. These bonanza books—each devoted to one artist, each containing 50 unbeatable color plates plus gravure illustrations of the artist's drawings—inaugurate a projected series, the "Library of Great Painters."

Behind this venture is Harry N. Abrams, former advertising manager of the Book-of-the-Month Club, now a member of the club's Board of Directors. Abrams has the pulse of the mass market, the taste of the class market, and plenty of publisher's intuition. No hodge-podges of borrowed plates and platitudes, his books are as new as next year's Buick. New plates are used throughout. An excellent balance is preserved between reproductions of fa-

miliar paintings and of paintings never before reproduced in color. And un-stuffy critic-scholars provide fresh texts plus plate-by-plate comments: Meyer Shapiro for *Van Gogh*, Walter Pach for *Renoir*, and Leo Bronshtein for *El Greco*.

On the technical side, know-how boosted a publisher's sales estimate of 5,000 to a pre-publication advance sale of 10,000, meanwhile keeping the price of each volume down to \$10. Considering the care and checking involved in making the superlative plates alone, the price is right. Paintings were photographed on location here and in Europe. Experts checked negatives meticulously. European engravers helped make the plates which other experts checked and rechecked against the originals, sometimes returning proofs for correction as many as four times. Finally, on small one-color presses, plates were custom printed on a new kind of glossy paper.

The reproduction on our cover—which is printed on big presses by the usual wholesale methods—is a sample of the series' subject. It isn't, of course, a sample of the custom craftsmanship.



EL GRECO: *Burial of Count Orgaz*
[A detail is shown on our cover]

Book of Kells in Replica

The monumental task of reproducing in facsimile the whole of the *Book of Kells*—famous hand-written, illuminated version of the Gospels—has been accomplished for the first time. Issued in a limited edition of 120 copies for the U.S., the vellum-bound, two-volume opus, published by Urs Graf-Verlag in Switzerland, is priced at \$450.

More than 1,000 years old, the *Great Book of Columcille*, as the Irish manuscript was originally called, consists of an illuminated Latin copy of the Gospels, plus early records of the village of Kells. In its facsimile version, 48 pages have been reproduced in full color. To accomplish this, photographic experts worked painstakingly for four years with the latest techniques.

Hailed as "the most beautiful book in the world" and "the finest example of early Christian art," the original has drawn countless scholars to Dublin.

An introduction by Dr. Peter Meyer of Zurich University analyzes the "grammar" of the illumination and the infinite variety of style which authorities agree has never been equaled.

EUGENE SPEICHER: *Pigtails*



BOOK OF KELLS: *St. Matthew*

Speicher Show in Buffalo

Drawings and paintings by Eugene Speicher, internationally known Buffalo-born portraitist, make up a retrospective exhibition which is current to October 26 at the Albright Art Gallery. The exhibits—57 in all—range in date from 1908, the year Speicher left Buffalo for the Art Students League in New York, to 1949.

Focal point of the show is the portrait of another Buffalonian—Katharine Cornell in the role of *Candida*—which Speicher painted in 1925-26 and which the Buffalo gallery has permanently acquired. Still a third Buffalo resident, watercolorist Charles Burchfield, has written the foreword to the Speicher catalogue.

Among the important U.S. museums which have lent Speicher canvases and drawings to the show are: New York's Whitney and Museum of Modern Art; Pittsburgh's Carnegie; Washington's Corcoran; the Detroit Institute of Arts; and the Art Institute of Chicago.

Maine's Long View of Peirce

A retrospective exhibition, current to October 30 at the Farnsworth Art Museum in Rockland, Maine, gives a full view of the full career of Maine-born and Paris-trained Waldo Peirce.

Included in the show are 47 oils and 20 watercolors which extend from 1912, when Peirce painted the Roman Forum, to up-to-date portrayals of the American scene from his favorite state, Maine, to Florida.

In an introduction to the show's 16-page catalogue, Robert Beverly Hale of the Metropolitan Museum honors Peirce for his warm and vigorous view, his way of presenting "all men, from the forgotten men to the man of distinction, all women, from the derelict to the dowager, and all children . . . with the sympathy and with an understanding of their essential human dignity."

Portraits in the show include those of Christine Weston, Max Eastman and Dr. Clarence Little. Other canvases treat landscape, family scenes, circus life and exotic processions. Lenders to the exhibition include collectors, both private and industrial, as well as notable American museums.

WALDO PEIRCE: *Mike Fishing*





MATTA: *Every Man a King*. Janis

No Keeping Up With the Janis

WHILE THE 57TH STREET season gets off to a lumbering start, impresario Sidney Janis takes advantage of the lull with blitz tactics. "Challenge and Defy," his opening exhibition for the 1950-51 season, is a nose-thumbing show, a show of what Janis euphemistically calls "extreme examples by 20th-century artists."

Call it what you will, it looks like something staged by Billy Rose in cahoots with Henry Miller. Magritte's life-size female nude—reduced to her erogenous essentials, mounted piecemeal on a pane of glass, and hung against a backdrop of black lace—is so much horseplay. So is the "replica" of Duchamp's *Fountain*—in Paris, in New York, and in plain talk, a urinal. But the freak is the rule here; the rest is shown to keep up appearances.

Dealer Janis takes schoolboy delight in some of the show's least delectable facets. The catalogue alerts visitors for "practices that flaunt every possible

ramification of painting: wildly distorted form [Picasso's *Figure Seated*, 1941], disagreeable textures, repellent color [Dubuffet's *Man with Yellow Tie*, 1946], erotic or candid portrayal [Delvaux' *Pygmalion*, 1939], paintings that are difficult, scathing, morbid [Dali's *Visage of War*, 1940], insulting, melancholic, or desperately sardonic, works that satirize good taste, exult masochism or glorify putrescence [Albright's *Dorian Gray*, 1944]."

The foregoing is sufficient criticism. But if this show is no great shakes artistically, as a conversation piece it's at least as good as "The Cocktail Party." And though Janis tries to justify it by dropping the names of a few of art history's famous renegades—Cézanne, Manet, Renoir—it does make one thing quite clear: there's a line between defiance and depravity. Dealers don't often know where to draw that line. Artists should. (Janis, to Oct. 21.)

—BELLE KRASNE.

Buchholz Drawing Show Poses a Question

THIS LARGE EXHIBITION of contemporary drawings by painters and sculptors not only reveals the bases on which their finished works rest but shows experimentation in form and contour far removed from their final *opera*. It raises the unanswered question about whether or not there is good and bad drawing—good drawing supposedly following such a norm as the famous *points de repere*; bad drawing ignoring them. It appears obvious here that a good drawing is one which expresses the artist's idea succinctly, whatever method he chooses.

Maillol's *Nude* (sanguine) emphasizes the preoccupation with bodily structure that marks his sculpture, the bodily rhythms building up design with tension between the contours.

Chagall's *Angel* (pen and ink) is delectable imagery, so diaphanous in outline that it is almost a tracery, its spread of uplifted wing suggesting a butterfly more than a heavenly visitant. Roger de La Fresnaye's *After Michael-*

angelo (sanguine), is a surprising departure from his semi-cubist paintings.

Michel (pencil), by Modigliani, displays none of the exaggerations associated with his work. Papers by Juan Gris evidence his turning from flat cubism to suggestions of form in space.

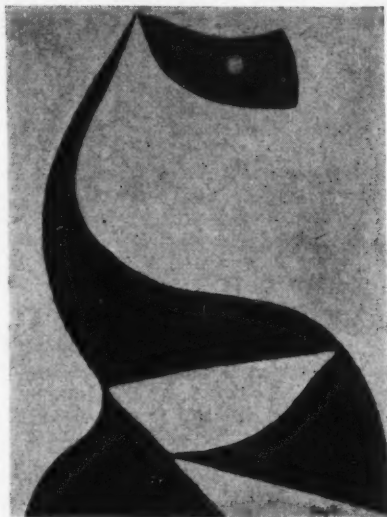
The group of papers by Picasso is explanation in itself why this protean artist bewildered the public by his changing phases. The tenuous outlines of the spirited *Horses* (pen and ink), the realistic modeling of *Standing Woman* (ink and gouache), the cruelty of the distortion of the woman's figure in *La Toilette*, which appears to be a travesty on a favored theme of Degas, are examples of his variety.

Many other works of divergent talents are included in this large showing. Unfortunately, many important ones were not yet available at the moment of reviewing, pausing in that artistic limbo, the frame makers. (Buchholz, to Oct. 14.)—MARGARET BREUNING.

All Abstract at Argent

ONE MAN'S MEAT isn't necessarily another man's poison—not, at least, if the man is Alexander Stoller, Argent's open-eyed director, and if the meat is his preference in painting. That preference showed up in Stoller's two-week opener for the season, an invitation show indicating some contemporary directions in abstraction.

The second such show to be welcomed by the constitutionally conservative gallery, "America Paints" did credit to the good, if catholic, taste of the man behind it. Hand-picking kept the level of performance fairly high. Strictly on the basis of quality, a vintage '45 Motherwell, *La Resistance*, was singled out over more recent work. A strong composition of solid color patches, warring with a mottled passage against a ground of gray, this painting set the show's sights. In the same category were two 1949 Gottliebs—an enchantingly light-colored, light-mooded *Woman and Bird*, and *Night Birds*, a somber, blown-up



BAZIOTES: *Black Silhouette*. Argent

pictograph section in brooding black and blue startled by reds.

Coupled with his taste, Stoller's catholicity could serve as a model for exhibition jurors. It accounted for the presence of a Pollock—a strong one—though Pollock isn't a Stoller favorite. On the other hand, Stoller's excuse for the inclusion of Bosa's anecdotal *Fish Story*—a painting alien to this abstract company—was a frank admission of bias: "I like Louie."

More in keeping with the tenor of the show was a virile Tomlin arrangement of green tapes; an intricate Jimmy Ernst (handsome, if slick); and a precariously balanced Baziotes, as dead in color as it was compositionally alive.

Verging on the romantic were Stamos' vaporous *Falling Fig*, and an Ad Reinhardt miasma shot with brilliant color notes which wriggled like bolts of laboratory lightning.

Others who contributed work at Stoller's behest were Ben-Zion, Bodin, Booth, Daily, Drewes, Graves, Lewis, Moller, Ollendorf, Ritter, Schanker, Sekula, and Snaith. (Argent.)—BELLE KRASNE.

Darrel Austin: A Decade in Review

A DECADE has passed since Darrel Austin had his first showing at the Perls Gallery. Austin's current retrospective exhibition marks this anniversary as it marks his development over a ten-year period. It may surprise many persons who associate Austin's work chiefly with his bestiary of monumental animals; that there are so many figure pieces in this showing. The earliest canvas, *The Sisters*, is in a sense a prototype for later works.

It is not difficult to realize that the artist has, throughout this period, taken the first germ of an inspiration—such as the expanse of *Moonset*, with its somewhat scattered detail—and developed it in a number of variations until he attained a full measure of his ability as a landscape painter.

At this point, we find him coordinating the vastness of horizons with the figures beneath them, as he does, for example, in *Prairie Dusk*.

In his landscape work, one of Austin's special gifts is his power to suggest

deep recession of background through the play of light on the heavy foliage of proliferating trees. The net result is an eerie note of a hidden world behind the actual scene.

The breaking up of heavy surfaces of white pigment lends a brilliance to the costumes of many of his figures, which causes them to stand out with an astonishing effect, yet subordinates their radiance to compactness of design.

It is impossible to comment upon the many figure pieces which seem to step out of a magical world into a recognizable one in graceful conceptions of form and gesture. However, one might mention *Summertime*, *The Rape of Europa*, and the enchantment of *The Bewitched*. A pencil drawing, *Horse Kicking*, displays Austin's accomplished draftsmanship, in which delicacy and strength are combined.

In viewing this show, one feels the intensity of purpose which marks every stage of the artist's development. (Perls, to Oct. 28.)—MARGARET BREUNING.



DARREL AUSTIN: *The Moon Song*. Perls



MARY SINCLAIR: *The Blue Room*
Van Diemen-Lilienfeld

New Ganso Gallery Previews Its Group

AS PLEASANT A GROUP of pictures as ever graced a new gallery's walls can be seen at the Ganso gallery along with Carl Walters' delightful ceramics and effectively understated bas-relief sculptures by Thomas Pennings.

Founded by Fanny Ganso, who has been associated with Weyhe and A.A.A., the Ganso gallery has a room set aside for a continuous exhibition of the late Emil Ganso's work, besides the main room for changing exhibitions.

The pictures sampling the work of gallery regulars who will later be seen in one-man shows, range in style from the frankly realistic (Emil Ganso's warm, charming *Bather*) to the not-too abstract (Howard Mandel's compe-

tent, romantic, nostalgic *Garden Party*).

Promising work is shown by Jenne Magafan, whose simple, cool-toned *Back Fence* is one of the nicest things on view, and by her twin, Ethel, who applies the same romantic vision to country rather than city landscapes.

Expressive drawings by Liza Shapiro, which show a sensitivity not negated by a certain technical clumsiness, a decorative Avery nude, Frank Gebhart's strongly designed study of birds and rocks, Esther Kastl's sharply defined *Trio*, William Pachner's religious canvases, in which landscape and figures melt together in flowing line and softly blurred color complete the roster. (Ganso, to Oct. 28.)—PESELLA LEVY.

HOWARD MANDEL: *The Garden Party*. Ganso



Mary Sinclair Solo

The vibrancy of color in Mary Sinclair's paintings gives them an immediate appeal. Longer viewing brings a realization of how subtly these colors are related and how ably their patterns support the armature of design. The artist has a special flair for interiors, resolving the detail of window and door frame, of furniture and hangings into an impressive totality. Particularly appealing are the vivid notes of *The Orange Stairs*; the melting harmonies of blue and green in *The Blue Room*.

Miss Sinclair preserves a nice balance between realistic veracity of detail and fantasy in its development. She possesses the ability to imbue her pictures of children and animals with a tender yet unsentimental charm. The naked, little boy peering into his bath tub over his floating toys, the children lying in the double decker bed on flamboyant quilts are examples of this gift.

But the outstanding canvas in this showing is *The Studio*. The justice of the lighting, the clarity of the design, the sense of intense preoccupation in this canvas display the real endowment of the artist. (Van Diemen-Lilienfeld, to Oct. 12.)—MARGARET BREUNING.

FIFTY-SEVENTH STREET IN REVIEW

Index of Current New York Solo Shows

A convenient alphabetical guide to who is showing where and on what page the DIGEST review can be found. For gallery addresses and dates, as well as for a complete listing of current New York exhibitions, see calendar on page 34. Page numbers refer to this issue unless otherwise noted.

ALLEN, Rehn, p. 18.
ANLIKER, Seligmann, p. 18.
AUSTIN, Perls, p. 15.
BAIZERMAN, Artists, to be reviewed.
BOURGEOIS, Peridot, p. 16.
BRITTAIN, Binet, p. 22.
CAREWE, ACA, p. 20.
CARLIN, Gr. Cent. Vand., p. 21.
CARLSEN, Gr. Cent. Vand., to be rev'd.
CHAVEZ, AAA, p. 16.
CLARKE, Feigl, p. 18.
EPSTEIN, Van Diemen-Lil., p. 21.
ESMOND, Contemp. Arts, to be rev'd.
FAVRE, Berès, p. 21.
FETT, Bodley, p. 19.
FISHER, 8th St., p. 22.
GARRISON, Newton, to be reviewed.
GATTO, Barzansky, p. 20.
GIKOW, Gr. Cent. Mod., p. 18, Sept. 15.

GRASSO, Eggleston, p. 22.
GROTH, Ferargil, to be reviewed.
HAMAR, Amer. Brit., to be reviewed.
HOOD, Willard, to be reviewed.
IPCAR, Wellons, to be reviewed.
KOPMAN, Milch, p. 20.
LASKE, St. Etienne, to be reviewed.
LECHAY, Macbeth, to be reviewed.
MANSO, Levitt, p. 19.
MARREN, Roko, p. 18.
QUANCHI, Salpeter, p. 20.
PERLMAN, Creative, p. 22.
ROCHÉ, Demotte, p. 18.
ROGERS, Amer. Brit., p. 20.
RUGGLES, Artists, p. 21.
RYAN, Parsons, p. 19.
SHAPIRA, Jewish Mus., p. 19, Sept. 15.
SHAW, Passedoit, p. 19, Sept. 15.
SINCLAIR, Van Diemen-Lil., p. 15.
SMALL, Passedoit, to be reviewed.
STEPHAN, Parsons, p. 18.
STERNBERG, ACA, p. 19, Sept. 15.
STREETER, Hewitt, p. 17.
TRIVIGNO, Luyber, p. 17.
TUNNARD, Durlacher, to be reviewed.
WELLS, Modreal, to be reviewed.
YASHIMA, Modreal, to be reviewed.
ZUCKERMAN, Hacker, p. 16.

Edward Chavez

Paintings by Edward Chavez are imaginative recastings of natural forms in a distinctly personal expression, with some facet of observed fact taken as the basis for the vivid statement. In *Summer Storm*, cataclysmic fury of rain, lightning, and ominous clouds sweep over mountains and valley, while the Armageddon of elemental forces is contrasted by the serenity of a seated figure regarding this battlefield. *The Lake* translates the forms of a landscape into a series of brilliantly colored planes which fairly jostle their angles against one another, while a tracery of dim foliage appears in the background.

A number of engaging bird subjects reveal close observation of the avian world. The poignancy of *Dead Bird* is especially effective. The gaping mouths of nestlings in a precarious aerie in

The Family Tree, and the impression of concentrated evil in a row of birds in *The Roost* are unusual and ably developed conceptions. One feels that the artist is finding the exact language to express fresh, individual reactions to the world. (A.A.A., to Oct. 7.)—M. B.

Louise Bourgeois

Like slender, up-ended clubs or oars, sculptures by Louise Bourgeois poise tensely in space. These simply carved wood figures are inhabitants of a private world through which the sculptor has attempted to express a conception of human relationships as well as of spatial relations.

Each figure is from five to five-and-a-half feet tall and painted white, black, or a deep earthy red. The carving is a highly simplified, almost totemistic, individual shorthand. When the sculp-

tures are grouped together, this totemistic aspect is heightened. They seem ready for use in some primitive rite.

Other pieces, such as the white-painted *Figure Entering a House*, are planed flat on one side to stand against the wall. Through the wall sculptures and the grouped sculptures, Miss Bourgeois intends to express the relation between isolation and togetherness. Whether or not they convey this idea, it is to their credit that they make a highly individualistic and rather beautiful impression. (Peridot, to Oct. 28.)—P. L.

Things to Come at Laurel

A stimulating group of modern-minded pictures and sculpture by gallery members is gathered under the title of "Things to Come," at the Laurel Gallery. What has come there is a large and lively show whose emphasis is on complete abstraction.

Jimmy Ernst shows two handsome and disparate works: a *Greek Dance* fluidly painted in rich color, and a more aloof *City Space*. Paul Bodin shows non-objectives which stress tensions of forms in space, and Gertrude Greene exhibits dramatic abstractions.

Exhibiting for the first time is Paul McCobb, a painter who has recently become a very successful designer of modern furniture. His oils are sensitive semi-abstractions, poetic in color, graceful in linear form. Sculptor Calvin Albert's vigorous, richly toned drawings steal attention from his more light-hearted stick-like sculptures. Good abstractions by Harari and Conover, sculptures by Cashwan and Lassaw and subjective to subject-less paintings by Frances Pratt (now a non-objective painter), Grace Borgenicht (who remains faithful to watercolor landscape), J. Shadbolt, Henry Strater, Peterdi and director Ritter complete the show. (To Oct. 14.)—J. K. R.

Jack Zuckerman

In his first one-man show of paintings, Jack Zuckerman reveals a surety of purpose and such apparent ease in following it that he impresses one as an experienced artist. Zuckerman prepares his canvases with wax crayon,

CHAVEZ: *The Family Tree*. AAA



BOURGEOIS: *Figures* (detail). Peridot



CASHWAN: *Standing Figure*. Laurel





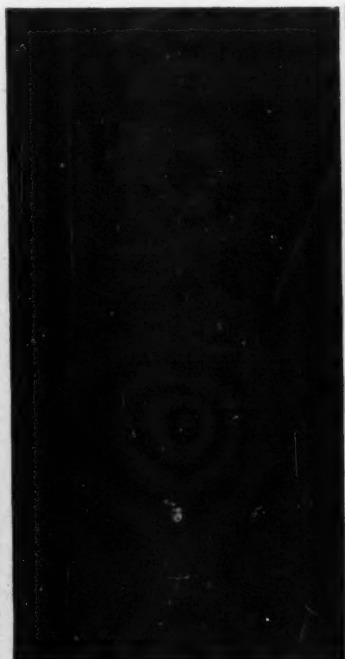
ZUCKERMAN: *The Past is Prologue*. Hacker

and on this ground paints with casein, obtaining both color depth and a shimmering beauty of surfaces. While most of his work is abstract, with mere adumbrations of figures or architecture, some of his canvases present forms boldly relieved in their contours.

Color is one of the most striking assets of this painter, completely enveloping his paintings with exquisite modulations of delicately adjusted notes. He brings his designs to the edges of the canvas, filling them completely, and thus securing intensity of expression.

There are poetic and emotional undertones in the statement of his themes, such as *Pharoah Sleeps* in which mysterious sentinels guard a shadowy palace door, the whole canvas enveloped by a latency of blue radiance. (Hacker, to Oct. 21.)—M. B.

STREETER: *Little Girl Lost*. Hewitt



TRIVIGNO: *Tarascan Women*. Luyber

Pat Trivigno

It isn't often that a young artist's first exhibition is as purposeful and accomplished as the current one by 28-year-old Pat Trivigno. A recent émigré from obscurity, Trivigno shows a large group of works exciting in color and swift in movement. In paintings of varied themes—lively animal compositions, Mexican studies of peoples and places and impressive religious works—the artist's ability to recognize the requirements of the picture is notable.

In each painting, abstraction of varying degrees is used as a means rather than an end—a means skillfully employed in work which never strays too far from the natural point of departure.

Just as description of form varies, so does Trivigno's use of color. Some paint-

ings are brilliant orchestrations; in others his bold use of color is subdued as he limits himself to browns and warm reds and yellows. Throughout Trivigno reveals mature mastery in his easy integration of parts that make up a painting. (Luyber, to Oct. 21.)—J. K. R.

Muriel Streeter

Many of Muriel Streeter's softly brushed oils convey the poignance of childhood in the country. These landscapes, often seen in the autumn dusk, are pensively inspected by little girls who wander hand in hand, or pause by a clump of flowers or, round-eyed, at the edge of a marsh. Occasionally one senses a faintly menacing overtone.

This artist uses color to evoke subtle variations of mood. Love of color for itself shows in the placement of a glow-

ANLIKER: *Thoughts of Flight*. Seligmann





CLARKE: *Midsummer Still-Life*. Feigl.

ing red sweater, golden hair, a crisply white apron against the silvers, lavenders and greens of twilight. (Hewitt, to Oct. 14.)—J. F.

Allan Hugh Clarke

Allan Hugh Clarke rings many changes in his painting mediums (oil on paper, tempera on gesso, gouache on paper, for example), yet throughout this variety, a common denominator of fine craftsmanship and sensitive perception appears. In the figure pieces and landscapes, Clarke seems to express his personality less definitely than in his still-lives.

In these still-lives (is a canvas imbued with an inner vitality actually a still-life?) the artist especially displays

ROCHÉ: *Drop the Handkerchief*. Demotte



his gifts of creative design and originality of color pattern. *Fish Platter*, gouache, presents the ponderable blue fish with their decorative yellow scales against a lucent vibrancy of blues and greens.

In *Still-Life, Squash*, the decisive rendering of contours emphasizes an important facet of Clarke's work, as well as the fact that whatever objects he includes on his canvases, they contribute definitely to design—there is no frittering away of intensity of expression through cluttered detail. They are all the work of a painter at home in whatever medium he chooses, able to select and control subjects consonant with his individual conceptions. (Feigl, to Oct. 11.)—M. B.

Marguerite Roché

Marguerite Roché, a French amateur painter and recent American citizen, is holding her first exhibition in either country. Largely self-taught, Miss Roché paints nostalgic scenes from her native village, populating the warmly remembered landscape with gay crowds indulging in modified Brueghelian antics. The spacious landscapes and frolicking folk all have charm, and the best of the paintings achieve true distinction, among them *Drop the Handkerchief* and *A Village Fair*. (Demotte, Oct. 9-28.)—J. K. R.

Roger Anliker

Roger Anliker, who teaches at the Carnegie Institute, makes his New York solo debut at the age of 26 with a number of scholarships and an assortment of prizes behind him.

A magic realist technique is used to delineate the figures, rituals and symbolic objects of an inner world of poetic visions. This is a silent landscape at the surrealist edge of our world, rather than in another world, for familiar laws of perspective still prevail.

Bottles, shells, butterflies, jewels, scraps of paper, ribbon, weather-bleached twigs and branches accumulate here

and in *Lost Silences* are mysteriously suspended by thread in a windless void. Melancholy circus performers, seen as magicians, quietly wait or engage in solitary experiments such as flying a kite within a vast cavern into which a baleful green moon shines while a bird emerges from his cage to watch.

In the finely organized *Sun Alone*, a young man stares bemusedly at objects resting on a flimsy trapeze of bark—a broken coconut shell, a piece of jewelry—while the primordial sulphurous sun blazes in a copper blue sky.

Most of this work is done in egg tempera or encaustic. A few large gouache drawings of heads emphasize sensitive draftsmanship, but what Anliker has to say is in the paintings. (Seligmann, Oct. 2-21.)—J. F.

John Stephan

John Stephan brings to his new show some of his best work to date. Though clearly a development of earlier configurations, the effect is quite different. The rather heavy scaffolding, the rather obvious balances are gone. Color boundaries not so sharply defined, one area now flows into another. And the palette is much lighter, softer.

Against a background of light greys or browns, moss greens and greyed lavenders, thinned with turpentine, washed on like watercolor, patches of thicker pigment are rubbed on—streaks of pink, ivory or chartreuse and splashes of white. If color contrasts are delicate, structural contrasts are stronger; horizontal against vertical, swirling serpentine lines against straight. The overall effect vaguely suggests the sliding walls of a Japanese house.

In one painting a loose broken framework of black, grey and white encloses clouds of light green, peach and ivory with touches of sienna. In others skyscraper windows appear in the background as if seen through the sunlit smoke and mist of a hazy day. (Parsons, to Oct. 14.)—J. F.

James Allen

A dreaming painter, whose visions of a single theme take form in many graceful variations, is James Allen. In his debut he shows 11 paintings modern in form, centuries old in romantic appeal. All depict women—nudes on foot or horseback posing in abstracted landscapes. The color glows in a restricted scheme which nearly always opposes green to red, yellow or blue. The nudes, elongated like those by Modigliani, are ivory-toned and in their romantic isolation, though not in their drawing, remind one of the world of Arthur Davies.

Dissipating any effect of weak sentimentality is the strength of design and bold arrangement of forms. This is a piquant exhibition by an original artist who is quite likely to charm a wide public. (Rehn, to Oct. 21.)—J. K. R.

Janet Marren

Janet Marren brings intelligence, experience and taste to bear on the cubist tradition, drawing her themes from architecture for the most part. Lavenders, raw sienna, ochers and browns predominate in these oils, and separation of geometric planes is achieved by prismatic use of black lines.

In *Quiet Vigil* a more personal and poetic vision is presented. Here the

dark, hooded forms of waiting women are set within a cubist quilt of yellows, grape blues and new leaf greens. *Demolition* presents a fragmentation, abstraction from explosion rather than analysis.

In her more recent work Miss Marren composes in a vertical field and reinforces or separates planes by means of thinner lines than before. This greater delicacy permits the subtleties of a finely orthodox cubist's color sense to be seen to better effect. (RoKo, to Oct. 11.)—J. F.

Leo Manso

Poetic abstractions of nature themes, executed with grace and clarity in a palette which changes from light and airy to dark and brilliant, make up most of the pictures in Leo Manso's show.

Here again is abstraction used not as an intellectual exercise but as a way of coming closer to the truth. Seascapes which paint the moods of water and the land it creates, dominate this lyrical exhibition, from the tranquil, misty *Early Morning Pier* to the fireworks design of *Marine*, and the dark and brooding totem pattern of *Water Images*. Not to be missed either is the watercolor, *Early Morning Village*. (M. Levitt, to Oct. 14.)—J. K. R.

William Fett

William Fett, who has just left for Italy on a Fulbright Fellowship, exhibits large watercolors and ink drawings which reveal considerable change and growth since his 1947 show of oils. In the interim he has studied in St. Louis, thoughtfully considered Léger, and reacted to Mexico where most of this work was done.

Mexico is present in a vibrant palette and in quasi-Aztec shapes. But this is also a machine-age Mexico of girders and steam shovels as well as of savage eagle divinities. We are shown a kaleidoscopic landscape of Mexico-as-idea in powerfully organized patterns of magenta, viridian, golden ocher, purple and earth brown, bounded or segmented by bands of darker color or black.

Fett lays his watercolor on thickly, layer on layer, until an opaque almost waxy effect is achieved. He is equally proficient with colored inks, but in this medium his work makes less of an impression, seeming intricate and cluttered rather than complex in organization, shiny-bright rather than strong in color.

It will be interesting to see what the new Italians and this strong, individual American make of each other. Fett and Vedova may see eye to eye on structure. (Bodley, Oct. 2-21.)—J. F.

Watercolor Groups

Two neighboring galleries long devoted to American art, Babcock and Kraushaar, are showing recent watercolors, gouaches and pastels by old and new members of their groups. Together comprising work by two dozen painters, the exhibitions emphasize the American artists' interest in and ability with the water mediums.

Most of the artists represented do not use watercolor exclusively, but only a few turn to it for the quick, light sketch or immediate seizure of a scene that was once watercolor's prime use in the hands of many oil painters. Here



MANSO: *Aspects of the Harbor*. Levitt

watercolor is used as a major medium for both conservative and modern works.

Romanticism dominates the Babcock showing—in the pure romance of Liberte's moonlight seas, in the expressionism of Sol Wilson's excellent gouache *Low Tide*, in Martin Friedman's rich casein *Lament* and even in John McCoy's tranquil nature essays. George Ratkai's *Fighting Cocks* and an abstraction by Henry Botkin, are also outstanding here.

At Kraushaar, starring works include Easton Pribble's well-designed *Barn and Horizon*, Karl Schrag's economical and poetic *Sun and Rocky Coast*, another landscape by newcomer Louise Stanton and abstractions by William Kienbusch, Heliker and Hartell. In more realistic vein is a sensitive *Young Boy* by Andrée Ruellen, a typically luminous scene by Fausett, a good landscape by James Penney. (Babcock, Kraushaar, both to Oct. 21.)—J. K. R.

Anne Ryan

The mantle of the late Kurt Schwitters now rests on the shoulders of Anne Ryan who has constructed an ideally ordered, two-dimensional world of superb small collages. But where Schwitters' compositions stem from Dada and whimsical transformation of *art nouveau*, this artist has ideas of structure firmly based on the cubist and constructivist traditions. As a result, her collages have a classicist restraint, a geometric logic which gives this most sensitive work surprising strength.

Most of these compositions are in a pastel key of light greys, yellow, beige and many whites. A few show that the artist can handle sumptuous color, Indian oranges, Van Dyke browns, citron greens, magenta and black with authority. *No. 117*, a triumph of delicate color drama, reverses her usual darker against light arrangement, and places chartreuse, maroon, grey and white tissues against a deep slate blue.

The taste and ingenuity so evident in many variations on a color theme,

is also expressed in the inventively contrasted textures of gauzes, silks, wools, leather and papers, sometimes gouache scumbled. (Parsons, Oct. 3-23.)—J. F.

Six Artists at Schaefer

Contemporary abstraction's wide range is illustrated by the work of six artists, jointly showing at Bertha Schaefer's. The gratifying enlargement of this gallery permits these sizable works to live "side by side" without impinging visually upon one another.

A witty *Summer Family* by Will Barnett includes all the vacation symbols. Horizontal emphasis here is skillfully broken by curving forms in a play of high color. Balcomb Green's *Abstraction Becoming Figure* takes place before one's eyes as line and contour merge into a solid form in a depth of rich hues. *The Lovers* by Peter Busa could be labeled an "opus" for all its relevance to such a theme. It is a handsome patterning of blue and white forms, sharply defined on a gray and white background.

Norman Daly's *Bull Calf* achieves form, substance and a curious inner intensity in its gamut of browns. *Gloria*

RYAN: Collage. Parsons





PORTRAIT SPECIALISTS

New Yearbook Now Available
150 reproductions. \$2.25 postpaid

Grand Central Art Galleries, Inc.

15 Vanderbilt Ave. New York City

CLAYTON WHITEHILL

OCTOBER 4-22

The DUBIN GALLERIES

2046 Locust Street

Philadelphia, Pa.

to
OCT. 21 **Water Colors**
Gouaches • Pastels
by Contemporary American Artists
KRAUSHAAR Galleries • 32 E. 57 St., N.Y.C.

Louise BOURGEOIS
SCULPTURE
PERIDOT October 2-28
6 E. 12 St., N. Y. C.

Gatto

paintings Oct. 2-16
barzansky galleries
664 madison ave., n. y., bet. 60 & 61 sts.

CONTEMPORARY
DRAWINGS
Through Oct. 14
BUCHHOLZ GALLERY
CURT VALENTIN
32 E. 57, N. Y.

ROGER ANLIKER

(Cleveland & Carnegie Tech)

OCTOBER 2-21

JACQUES SELIGMANN & CO.

5 E. 57

N. Y.

by Cameron Booth is a heavily pigmented canvas, its white and yellow triangular and circular forms drawn into coherent design. Worden Day's somewhat involved canvases of stratified forms register in their use of vehement color. (Schaefer, Oct. 2-21.)—M. B.

Benjamin Kopman

An expressionist whose sympathy with his subjects' aspirations and frustrations gives his work a special eloquence is Benjamin Kopman. Typical of his style, which combines traditional genre approach with modern description of form, is the appealing series of artists and art lookers. Here each picture is suffused by a warmth of feeling that makes the observer an intimate viewer of the scene. *Afternoon at the Met*, Daumier-like in its depiction of round and square huddled people, becomes a contemporary work in its use of arbitrary luminous color. *Bather*, portraying a gargantuan man with rough, clumsy face, is a personality closeup which has perception and dignity as well as sculptural breadth of form.

Hilly Landscape and *Landscape with White House* are good examples of Kopman's romantic treatment of landscape, which like so much modern landscape owes something to Cézanne and much to his own personality. (Milch, to Oct. 23.)—J. K. R.

Leo Quanchi

From an earlier style in which a certain moodiness—and sometimes muddiness—was the least common denominator, Leo Quanchi has developed a style that places strong emphasis on two-dimensional design.

Basic forms are simply constructed, color is then flatly applied within these shapes in geometric areas that often bisect them, sometimes dissect them.

Black plays an integrating role, holding screechingly brilliant color down, or heightening the effect of somber tones.

These mannerisms are often very effective. For example, in *Moving Forms* the sharp contrasts of light and dark areas, and the vertical cutting of the figures combine to give a pulsating, voodoo rhythm to the picture.

In many of these new canvases, however, Quanchi's latest bag of tricks seems to do little more than decisively label the pictures "Quanchi." An individualistic mannerism means something only when it is a means of individual expression, not when it is arbitrary. (Salpeter, to Oct. 20.)—P. L.

Gertrude Rogers

Gertrude Rogers is a true primitive. That is, she is concerned with setting down with directness and appreciable candor, her visual experiences of the world environing her. She has had no formal art instruction, yet she possesses a flair for decorative design as well as a nice discretion in the balance of what to say and what to leave out in her paintings. Her brushwork is admirable, achieving soundness of forms and variety of textures.

Quite naturally, her subjects are drawn from the Michigan countryside with which she is familiar—birds, squirrels, exquisite wildflowers, the changing face of the seasons.

The ability to sum up the feel of

place is illustrated by her *Evening in the Woods*, a little cluster of flowers, berries and leaves at the foot of a tree under varied illumination and shadow, conveys a sense of the cool remoteness of the woodland stretching away from them. Without naturalism or stylization, the artist lends a sense of reality to her creations which both reflects her own pleasure and awakens that of the beholder. (Amer. Brit., to Oct. 7.)—M. B.

Victor Gatto

After years of failing eyesight the vision of Victor Gatto, at 58 one of the best of our primitives, has improved enough so that his recent works include some of his most impressive.

The 17 paintings shown cover a wide range, and include at least one work as nostalgic as a *Grandma Moses*—a *Fire*, *Fire* with horse-drawn engines racing wildly through New York to the excitement of spectators.

The Hereafter, a wonderful tapestry of trees and leaf-strewn earth, *Dream Landscape* and *Carnival in Venice* all have the crisp detail and lavish beauty of mediaeval landscapes. Painted in thick jewel-like color with individual attention to each blade of grass and turn of leaf, they are richly-wrought and remarkable paintings by a gifted man. (Barzansky, to Oct. 16.)—J. K. R.

Sylvia Carewe

Sylvia Carewe is a painter dominated by her love for color and pattern. The result is decorative work which aims high and succeeds quite often. *Dredge*, which pits red and black shafts against stylized water of various blues; a portrait of the clown Fratellini, which uses crushed glass for the gold glitter of costume, and a fanciful picture of Venice are outstanding. Other works are appealing too, but since these are derivative, their distinction is dimmed. (A.C.A., Oct. 9-28.)—J. K. R.

Group at Van Loen

Chagall, Mané-Katz, Walkowitz, Ben-Zion, and Lichtenstein are represented in an exhibition of small paintings and drawings from the collection of M. Cotin. These are studies of traditional Jewish scenes and people. Particularly pleasing to this reviewer was a softly austere oil by Lichtenstein. Painted in greenish greys, ivory and rose brown, it shows a pensive bearded man seated at a table on which is laid a meal of fruit and wine.

Also shown are a group of woodcarvings by Nehemiah Mark, a self-taught sculptor who, three years ago, got the idea of expressing Talmudic concepts by means of simple wood carvings in order to clarify them for the young. Working with whatever scraps of wood were at hand, he has turned out a series of devoutly knowing reliefs and figures. (Van Loen, to Oct. 15.)—J. F.

Trio at Serigraph

A trio of artists, all new members of the Serigraph Society, contribute to a lively exhibition of prints. Russell Twiggs, whose paintings have been seen in national annuals, is here revealed as an accomplished serigrapher and inventive abstract designer. Brilliant or subtle color expertly handled adds luster to works like *Under the Sea* and a

Man in Phantasy distinguished by glowing tones and jig-sawed rhythms.

William Boughton shows a group of fresh and capable prints that range from a colorful report on *Sponge Boats* to some swiftly drawn compositions and a more imaginative *Islands of Adventure*. Arthur Flory's flair for decorative animal pictures (which must serve him well in his work as writer and illustrator of children's books) is best seen in *Bird and Rooster*. The poetic, semi-abstract *Fogbound* suggests what Flory can do in more serious mood. (Serigraph, to Oct. 16.)—J. K. R.

Louis Favre

Colored lithographs by Louis Favre possess a boldness of design and a vehemence of color which produce an astonishing effect, yet all these planes of color washing over the surfaces do not conceal the sound draftsmanship of the figures or the skill of their arrangements. There are many subjects of clowns in abstract design heightened by glowing contrasts of color.

A group of the smaller papers are illustrations for Rimbaud's *Season in Hell* which echo the tragic conceptions of the poet with consonant power. All the papers, whether nudes, clowns or handsome interiors, reveal the highly developed craftsmanship of the artist in a decidedly individual expression. (Berès, to Oct. 14.)—M. B.

John Ruggles

Building his forms by an additive process of finely knit brush strokes, Woodstock artist John Ruggles achieves a plasticity in his watercolors that is elastic in technique, sensitively subtle in nuance and strong in the constructive patterning of each form.

A fine synthesis of his admiration for Cézanne and Seurat, his painting is still essentially his own. *Stonehenge*; *Army Camp*, *Tidworth, England*; *Sandy Beach*, *Pelham Bay* are only three of the show which demonstrate Ruggles' excellent craftsmanship and sensitive handling of his medium. Ruggles' innate sense of composition vacillates between the realistic in some and the abstract in others but it is the latter which represent him at his best. (Artists', to Oct. 19.)—G. S.

James Carlin

Sparkling studies of picturesque places in England, France and Ireland are seen in James Carlin's watercolor exhibition. Fluency and spontaneity, twin attractions that so often distinguish American watercolors, are present here in good quantity, as are also good, bright color and an imaginative vision.

Carlin, who was born in Belfast, paints the Irish landscape with zest. A series showing an English fishing village and another depicting Montmartre are also good and colorful reports. (Grand Central, Vanderbilt Ave., to Oct. 6.)—J. K. R.

Joshua Epstein

Joshua Epstein, in 26 paintings, displays a remarkable divergence of approach. In such a canvas as *Four Moods* he appears to escape both subjective and objective description in a symbolism which reflects a purely mental conception. In other pictures, he employs logical forms, only distorting them un-



LEO QUANCHI

NEW PAINTINGS

to Oct. 20th

SALPETER GALLERY • 36 W. 56 St., N. Y. C.

Paintings by

TRIVIGNO

October 2-21

LUYBER 112 East 57th St., N. Y. 22

Paintings

Through October 21

JAMES E. ALLEN

REHN GALLERIES 683 Fifth Ave., New York
(NEAR 54th STREET)

MODERN FRENCH PAINTINGS

PIERRE MATISSE GALLERY

41 E. 57

NEW YORK

SYLVIA CAREWE

RECENT PAINTINGS

October 9-28 • **ACA GALLERY**, 63 E. 57, N. Y.

TOULOUSE - LAUTREC

A COMPLETE SET OF POSTERS IN COLOR
FROM THE R. G. MICHEL COLLECTION OF PARIS

Opening October 9th

KLEEMANN 65 East 57 Street, New York

LUCILLE

Oils

NANCY

Watercolors

HOBBIE

R O O T

OCTOBER 9-22

8th STREET GALLERY • 33 West 8th Street, N. Y. 11

GEORGES de BRAUX, inc.

1718 Locust Street, Philadelphia

DRIES DUFY HUMBLLOT

JANNOT OUDOT ROHNER



Introducing to America

MARGUERITE ROCHE

PORTRAYER OF FRENCH FOLK LIFE

Exhibition October 9 - 28

DEMOTTE GALLERY

39 East 51st Street New York City

EARL STENDAHL

Ancient American Art
Modern French Paintings

7055 HILLSIDE AVE., LOS ANGELES 28

JOHN GROTH

October 9-21

FERARGIL

63 East 57th Street

EVE GARRISON

RECENT PAINTINGS

ARTHUR U. NEWTON GALLERIES

11 East 57th Street, N. Y.

EXHIBITION
Oct. 16-Nov. 4

T. LUX FEININGER

Paintings and Watercolors

EDWIN HEWITT GALLERY

18 East 69 St.

N. Y. C.

spiral group

October 8th-29th

THE RIVERSIDE MUSEUM
310 Riverside Drive (at 103rd St.) N. Y. C.

DAHLOV

IPCAR

OILS

WELLONS GALLERY

Oct. 2-20

43 E. 50 ST.

N. Y. 22

expectedly to rid them of realistic effect. Most of his figure pieces follow this ideology. Again there is deliberate fantasy in *Death on A Horse*. While pallor and vagueness mark much of the work, *Apple and Knife* is carried out in insistence of color and clarity of definition.

So many varieties of esthetic idiom may indicate that the artist is exploring different paths before deciding on his final maturity of expression. (Van Diemen-Lilienfeld, to Oct. 12.)—M. B.

Elizabeth Grasso

Still-lives and an occasional landscape or figure painting make up Elizabeth Grasso's second exhibition. Fresh and resonant color harmonies are the outstanding features of these modest paintings which describe nature with pleasure and a realism modified by the artist's interest in color. *Yellow Roses* and *In a Yellow Bowl* are among Miss Grasso's best florals, while a promising head of a *Youth* tackles a more ambitious subject. (Eggleston, to Oct. 7.)—J. K. R.

Amalia Perlman

In her New York solo debut, Amalia Perlman exhibits oil and watercolor landscapes. Pastoral scenes are skillfully suggested in patches of sunshine-after-spring-rain color and in occasional swirling black lines. In the oils a kind of pointillist impasto is achieved, and here observation is more discerning.

One might think that *elan* in the presence of nature would sufficiently explain these paintings, but the artist labels her credo "vibralityism." This, one gathers, is the discipline of retaining a virgin heart and eye in the presence of the "homely" and natural. Nonetheless, those who have lost their "vibralityism" may still be able to enjoy Miss Perlman's lyricism. (Creative, Oct. 2-14.)—J. F.

Miller Brittain

Prize-winner in Canadian exhibitions, Miller Brittain illustrates his basic religious convictions in his first New York show. Compelling in composition and technique, Brittain's tempera paintings treat scenes from the Old and New Testament with vision and sensitivity. By use of texture, and the forceful application of rich pigment, he achieves a harmony of color impression and strong personal expression. Treating a subject which has long engaged the artists of a Christian world, Brittain's paintings are vital in spiritual content and often atmospheric in quality. (Binet, to Oct. 13.)—G. S.

William Fisher

In new oils and watercolors of Maine coastal subjects, William Fisher seeks to define the character of a scene as it varies according to hour and weather. He works rapidly, and his most effective studies seem to be those in which a quick hand and eye capture the brief melodramas of late afternoon light, as in *Lobster Pier* where a low sun burnishes the ocean, silhouettes the figures of fishermen, picks out the textures of wood pilings.

Draftsmanship is sure, color authentic, but the interest of this work derives from subject matter, not from technique or concept. (8th St., to Oct. 8.)—J. F.

Equity's Bureau

One of the more practical activities of Artists Equity is the year-old Equity Bureau which is already successfully finding work for artists. Equity Bureau is a central clearing house—the first on a national scale to be established by, and for, the professional artist. Artists' records are on file for prospective employers to consult.

The Bureau has found teaching jobs for artists. It has also secured mural and portrait commissions, lecture engagements, work for industry, etc.

All fine artists, whether or not they are members of the Artists Equity Association, are entitled to register with the agency which is in part supported by Equity, and in part by small fees paid when a real service is rendered to the individual.

Clients, from advertising executives to university presidents, may consult the files or the Bureau and then contact the artist or his agent.

Any artist who is registered with the Bureau, and who is also a member of the Association, receives the benefit of the research by the agency on minimum prices, tenure, pay and time standards, and is informed of job openings where the employer allows this.

The Bureau's offices are located at 625 Madison Avenue.

Neuberger Collection at Smith

One collector's taste in contemporary American painting is the subject of the season's first exhibition at the Smith College Museum of Art where selections from the collection of Roy R. Neuberger are on view to Oct. 22.

Largely expressionist in flavor, the 20 pictures on display also include two American versions of cubism—Stuart Davis' *Barber Shop* and *From a Church Door* by George L. K. Morris. Other artists present are Jack Levine, Philip Evergood, Adolph Gottlieb, Abraham Rattner, Byron Browne, William Brice and William Bazotes.

The Artist and History—A Symposium

"The Artist in American History" is the title of a two-day symposium to be held at the Corcoran Gallery in Washington October 27 and 28 in connection with the Gallery's exhibition, "American Processional" (DIGEST, Aug. 1).

Director Hermann Williams, Jr., has invited the following authorities to speak at the meetings: Lloyd Goodrich of the Whitney, Director Edgar P. Richardson of the Detroit Institute of Arts, Columbia University's Professor Henry Steele Commager, and art historian Elizabeth McCausland who prepared the exhibition's catalogue. A panel discussion will be led by Holger Cahill.

Those wishing to attend, should notify Miss Eleanor Swenson, the Corcoran's curator of American art.

San Francisco's East-West

The recently founded East-West Arts Foundation has launched a membership drive, the purpose of which is to maintain the East-West Arts Gallery founded last year by Rudolph Schaeffer, in his San Francisco school, to show alternately Oriental art and contemporary Western design. At least six exhibitions annually are planned, with accompanying gallery talks and lectures.

The Art Digest

Oils by ELIZABETH
Thru
Oct. 7 **GRASSO**
Ward Eggleston
161 W. 57 ST., N.Y. **Galleries**

Oct. 2-21
graphics
By Members of the
Nat'l Ass'n of Women Artists
ARGENT GALLERIES
42 W. 57 ST., N.Y.C.

modern
PAINTINGS
SCULPTURE
catherine viviano
42 e. 57 st. new york

FIRST GROUP EXHIBITION
OILS • WATERCOLORS
SCULPTURE • CERAMICS
October 2-28

GANSO GALLERY
125 EAST 57 ST.

FIRST EXHIBITION
PRIMITIVE PAINTINGS
GERTRUDE ROGERS
THROUGH OCTOBER 7
THE AMERICAN BRITISH ART GALLERY
122 East 55th Street New York City

the **NEW GALLERY**
OPENING EXHIBITION
MODERN EUROPEAN PAINTING
OCTOBER 4-24
63 W. 44 at the Algonquin

Schultheis Galleries
ESTABLISHED 1888
PAINTINGS
15 MAIDEN LANE, NEW YORK

Sculpture October 9-28

Hannah SMALL
PASSEDOIT GALLERY • 121 E. 57

LANDSCAPES, SEASCAPES
FIGURE SUBJECTS & FLOWERS
Direct Importers from Europe
CARNEGIE & LEGER, Inc.
(Sidney Leger, Pres.)
19 East 57th Street, New York City 22
PLaza 9-2923

EXHIBITION
Thru October 14
MURIEL STREETER
Paintings
EDWIN HEWITT GALLERY
18 East 69 St. N. Y. C.

October 1, 1950

Los Angeles Events

By Arthur Millier

LOS ANGELES:—The sixth annual All-City Art Show, to open here Oct. 13, will be staged on an unprecedented scale. Besides the usual two-week exhibition of paintings, sculpture and miniatures at the Greek Theater in Griffith Park, there will be nine outdoor art shows from Oct. 13 through 15 in as many city parks and recreation centers, plus one in a Beverly Hills park. Music, entertainment and demonstrations will be part of each outdoor event.

All this has the support of art organizations, the Chamber of Commerce, the Junior League and other groups. The local chapter of the American Institute of Architects has undertaken to design installations for the outdoor shows and will have an architectural display at the Greek Theater. Volunteer workers and committees are vying to present the best programs. Officers of artist-organizations chose the jurors to select work for all the exhibitions.

The expanded program being undertaken by the Department of Municipal Art, of which Kenneth Ross is the director, would never have been undertaken except for the imagination and promotional and organizing ability of Sarah P. Millier who thought it up as a climax to "Know Your City Week," a C. of C. undertaking of which she is chairman. This in turn is part of a year-long civic beautification program called "Los Angeles Beautiful." During that week, Oct. 9-15, museums, art galleries and art schools will hold special shows, as will the A.I.A. In addition, tours of architectural projects in the city will be arranged and publicized.

The outdoor shows appealed to the Municipal Art Commission because Los Angeles is so decentralized that many people never enter an art gallery. Each park will show work by artists living in its general district. Police and other city departments are aiding. The Mayor and city councilmen will open the exhibitions simultaneously. If the thing goes off well it should lead to an annual city-wide music-arts festival.

A not very good art show labeled "Operation: Peace!," held in a local gallery in August, kicked up quite a fuss when this writer pointed out that the Arts, Sciences and Professions Council, which sponsored it, is generally considered a Communist front, that its propaganda stemmed from the Stockholm Peace Petition, and that programs, with donations of 50 cents per person, were of the same ilk. Some of the letters I got from "peace lovers" were very warlike. A number of the best artists removed their work when they saw the show's announcement.

The Dalzell Hatfield Galleries came up with one of the best small shows of French and their own California painters last month. Soutine's *Pheasant and Rabbit* and Richard Haines' Carnegie-bound picture, a green and blue landscape called *Mesa Verde*, were the hits.

The James Vigeveno Galleries are celebrating their 10th anniversary with a low-price array of 200 small works, many by noted artists. Twenty-seven were sold the first week, mostly to people new to art-buying.

25th ANNIVERSARY EXHIBITION

NEW PAINTINGS & SCULPTURE BY

BENNETT	LEVINE
BREININ	LEWANDOWSKI
BRICE	MARIN
BURLIN	MORRIS
CRAWFORD	O'KEEFE
DAVIS	SHAHN
FREDENTHAL	SHEELER
GUGLIELMI	SIPORIN
KARFIOL	SPENCER
KUNIYOSHI	TAM
LAWRENCE	ZERBE
LEA	ZORACH
LEVI	and DOVE

The **DOWNTOWN GALLERY** • 32 E. 51 New York

AMALIA Paintings Oct. 2-14
PEARLMAN
CREATIVE GALLERY • 20 W. 15 ST.
HOMER GUNN
Paintings Oct. 16-28

BETTY October 2-20
ESMAN
CONTEMPORARY ARTS 106 EAST 57th ST., N. Y.

ALBRECHT Oct. 3-21
FREUDENBERG
Carlebach Gallery
937 Third (at 56)

GALLERY HACKER 24 W. 58
OCTOBER 3-21
JACK
ZUCKERMAN

OCTOBER
GROUP EXHIBITION
MIDTOWN
GALLERIES — A. D. Gruskia, Dir.
605 Madison Ave. (bet. 57th & 58th Sts.) N. Y.

KOOTZ
GALLERY
600 MADISON
(bet. 57th & 58th Sts.)
MURALISTS
AND
MODERN
ARCHITECTS

PLAZA ART GALLERIES

INC.

9 EAST 59th STREET
NEW YORK • ZONE 22

ANTIQUE, ART & BOOK AUCTIONS

IN THE MOST CENTRALLY LO-
CATED SECTION OF NEW YORK

IF YOU CONTEMPLATE
AN AUCTION OR IF YOU
DESIRE VALUATION

write us for terms and details. We
maintain a department exclusively
for appraisals and inventories. In-
quiries respectfully solicited.

AUCTIONEERS:

Messrs. W. H. O'Reilly, E. P. O'Reilly



"For a successful
exhibition"

Frames by HEYDENRYK

65 W. 56th St., N.Y.C. 19
Tel. COlumbus 5-5094-5841

Catalogue Available

ART SUPPLIES

AT REASONABLE PRICES

52 in. x 6 yds.—Cotton Duck Canvas \$9.95
Special Belgian Linen Canvas 42"
\$2.25 yd. . . . 11 yd. roll for \$22.00

Write for Free Price List

NEW YORK CENTRAL SUPPLY CO.
62 THIRD AVE. (nr. 11th St.) NEW YORK 3

MAX GRANICK FRAMING ESTIMATES

On Complete Exhibitions

52 West 56 St., N. Y. 19 Cl. 6-2869

ART BOOKS

By JUDITH K. REED

Italian Drawings in England

"Italian Drawings at Windsor Castle." Edited by A. E. Popham and Johannes Wilde. 1950. London: Phaidon Press. Distributed by Oxford University Press. 390 pp. with 403 illustrations. \$12.50.

Another excellent addition in the valuable series cataloguing the treasury of drawings in the collections of Windsor Castle, this new volume is devoted to drawings of the 15th and 16th centuries in Italy. Since these collections comprise more than 1,200 works (excluding those by Leonardo which have been catalogued elsewhere), the book is a rich source for students and lovers of Renaissance draftsmanship. Moreover, since comparatively few of the drawings have ever been reproduced or catalogued before, the work is as newsworthy as it is noteworthy.

Among the hundreds of artists covered are Michelangelo (represented by some of his most famous drawings), Raphael, Pisanello, Lippi, Bellini, Signorelli, Ghirlandajo, and Gozzoli. Best represented in the Windsor collection are the artists of the High Renaissance. These include many not well known to the general reader who now can look with a sense of adventurous discovery at many of the reproductions.

Catalogue and notes were prepared with the sound scholarship which characterizes the rest of the series. The text is illustrated by 176 full-page plates and 226 additional pictures.

Edvard Munch

"Edvard Munch" by Frederick B. Denatel. 1950. New York: Chanticleer Press. 120 pp. with 79 illustrations. \$3.50.

The first major publication on Munch in English, this excellent monograph was prepared in conjunction with the current traveling exhibition of the artist's work. In addition to a thorough biographical and critical text by the director of the Municipal Collections of Oslo, which sent so many of the paintings to this country, the book contains 76 reproductions, including 6 in color. An absorbing book on an original artist who has only recently been introduced to a large American public, it should help all interested in modern art to understand both Munch and his time better. And for those who missed the important exhibition of his work, this makes as good as possible a substitution for the real thing.

Creative Design

"Art Structure: A Textbook of Creative Design" by Henry Rasmussen. 1950. New York: McGraw Hill Book. 109 pp. Illustrated. \$4.00.

A serious and enlightening text on the means and aims of art expression, this work by a University of Texas art teacher should provide stimulating reading and study for all art students. Laymen too will find it instructive, for in learning what an artist must know and do they will, of course, learn more about the art of looking at and enjoying a picture.

Not a simplified "how to do it" book, this one presents in words and in many reproductions, charts and diagrams the problems involved in making a picture or sculptured object. A discussion of techniques takes up one chapter. Others deal with theme and expression; unity, the third dimension; line, space, tone, color and textures. Good use is made of reproductions of old and modern art, both Western and Eastern, while a seven-page analysis of one composition, Brueghels *Wedding Dance*, summarizes the principles observed and studied elsewhere.

A very practical and useful part of the book offers a suggested studio program: a series of 59 exercises and experiments designed to develop skill, imagination, and awareness of art problems. Students, alone at home or in supervised classes, can benefit from this thoughtful section.

Hals Group Portraits

"Frans Hals: The Civic Guard Portrait Groups." Introduction by H. P. Baard. Translated by C. H. Peacock. 1950. New York: The Macmillan Co. 29 pp. of text and 54 plates. \$6.50.

Frans Hals' six group portraits of the Civic Guard are discussed in this monograph by the curator of the Hals Museum of Haarlem. Each of the paintings, which together offer portraits of 83 banqueting or reveling men, painted during a period stretching from 1616 to 1639, is fully discussed. For each there is a diagram complete with numbered models; there are detailed notes on the men, or the artist and the picture; there is a double-page reproduction of the painting; and finally, there are detail plates in color and in black and white.

In addition, there is a general introduction which gives a brief and not too lucid history of the Civic Guard, a corps originally formed for military defense, later involved in church and civic matters. Just what kind of banquets the Guards staged can be gathered from the author's note that in 1633 a decree was issued limiting the duration of the annual banquet to no more than four days—an understandable legislation since the city footed the party bill.

A treat for all Hals admirers, this book again demonstrates the genius of a Dutchman who, though he was forced to apply for relief at the age of 82, had made his dazzling technique inseparable from his subject to create a style which is just as fresh today as it was 300 years ago.

Book Briefs

ART DIGEST columnist Ralph Pearson, artist, writer and pioneer teacher of modern creative painting in mail courses, is marking his 24 years as a teacher by a new mail course. Titled *Critical Appreciation Course II, The Modern Renaissance in the U.S.*, it offers 50 illustrated articles on artists and art movements. Included in discussions of current art topics are reprints of several columns written for this magazine. The provocative course is \$5.00 for single subscriptions and will be sent in monthly installments, along with a binder. Later, the course will appear in regular book form.

The Art Digest



AUGUST RODIN: Head of *Balzac*. To be auctioned at Parke-Bernet Galleries, on October 18 at 8 P.M., on exhibition from October 14.

Auction Calendar

October 5. 8 P.M. Parke-Bernet Galleries: 19th Century paintings. Property of an Eastern educational institution, a Western educational institution & others. Includes genre subjects by Detti, Israels, Joseph Brandt, Schreyer, Munkacsy & Roybet; landscapes by Corot, Daubigny & Thaulow; Venetian scenes by Ziem; Portraits by Henner, Mancini, Kaufmann & Sorolla. American paintings include works by Blakelock, Tait, Moran, Inness, J. G. Brown & Ridgway Knight. Also Max Liebermann's *Portrait of Richard Strauss Conducting the Ninth Symphony*. Exhibition from Sept. 30.

October 6. 10:15 A.M. and 2 P.M. Parke-Bernet Galleries: French & English furniture & other art property. From the estate of the late Elizabeth Cossitt Stokes Terrien & others. Exhibition from Sept. 30.

October 6 and 7. 2 P.M. Kende Galleries: Oriental art. From the collections of Prince Takamatsu, younger brother of Emperor Hirohito of Japan, William R. Sands, a Western museum & others. Includes coral statuette of a deity, group of early Chinese bronzes, Japanese silver boxes and ornaments. Also prints and paintings by important Occidental artists. Exhibition from Oct. 3.

October 6 and 7. 1 P.M. Plaza Art Galleries: Furniture, silver, porcelains, paintings, rugs and jewelry. From the estates of the late Mary A. Palmer & Bradford H. Walker & others. Paintings include works by Aston Knight, Adrian Van Der Meulen & Jean Baptiste Greuze. Exhibition from Oct. 3.

October 7. 2 P.M. Parke-Bernet Galleries: English furniture, miniatures, Georgian silver. Property of Mrs. Chester Dane, Ralfe Isham & others. Includes miniatures by Holbein, Clouet, Augustin, A. Plimer, Cosway; American miniature furniture; prints. Exhibition from Sept. 30.

October 11. 12. 13 and 14. 2 P.M. Parke-Bernet Galleries: French & other furniture, paintings & objects of art, garden furniture & sculptures. From the estate of the late Samuel Rubel. Paintings of European & American 17th-19th century schools include genre subjects, landscapes & portraits by such artists as Jacques Valliant, Eduardo Léon Garrido & Rudolph Epp. Exhibition from Oct. 7.

October 18. 8 P.M. Parke-Bernet Galleries: Modern paintings, bronzes & sculptures. Property of Keith Warner, Mats Bjerke & others. Included are four figure pieces by Renoir, still life paintings by Vlaminck, a 1929 Picasso abstraction, figure pieces by Max Weber, an interior by Milton Avery & several John Marin water-colors formerly in the collection of Alfred Stieglitz. Also *Street in Montmartre* by Maurice Utrillo; and paintings by other French artists of the 18th and 19th centuries; *Still Life and Reclining Nude* by Hovsep T. Pushman; approximately 25 paintings comprising first selections from the Pepsi-Cola Company collection of Modern American Art. Among the bronzes are works by Rodin, Maillol, Barlach, Kolbe & Kollwitz. African sculptures include masks from Dahomey & the Belgian Congo. Also here Early Benin bronzes & Pre-Columbian stone sculptures. Exhibition from Oct. 14.

October 19. 2 P.M. Parke-Bernet Galleries: Jewish ritual silver & other Hebrews. Property of Gustav Gumpel. Pre-Columbian pottery, Luristan & other bronzes & small group of Renaissance objects. Property of various owners. Includes Talavera polychrome pottery plaque of a female portrait head, Gothic limestone sculpture depicting a female martyr behind bars, Roman glass mosaic panel & Swiss tapestry panel, Christ and the Woman of Samaria, dated 1613. Exhibition from Oct. 14.

October 1, 1950

PARKE-BERNET GALLERIES • Inc

980 MADISON AVENUE • NEW YORK 21

PUBLIC AUCTION SALES OF ART
LITERARY AND OTHER PERSONAL PROPERTY

Public Auction Sale
October 18 at 8 p.m.

MODERN PAINTINGS AND SCULPTURES

Property of

KEITH WARNER
MR MATS BJERKE

AND OTHER OWNERS

Paintings by Renoir, Vlaminck, Picasso, Soutine, Utrillo;
Max Weber, Milton Avery, John Marin and other artists

Approximately twenty-five paintings comprising the first selections from the collection of the Pepsi-Cola Company

Bronzes by Rodin, Maillol, Barlach, Kolbe and others. African sculptures including masks from Dahomey and the Belgian Congo; also early Benin bronzes; and a group of important Pre-Columbian stone sculptures

Illustrated Catalogue One Dollar

ON EXHIBITION FROM OCTOBER 14

Ask to be placed on our mailing list to receive our
monthly *Bulletin*

SUBSCRIPTIONS TO CATALOGUES BY THE SEASON

Details on Request

Address Dept. D. — PARKE-BERNET GALLERIES, Inc
980 Madison Avenue New York 21

orpi

permanent oil colors

by the makers of the

Rembrandt
colors

talens & son, inc.
newark 5, n.j.

Headquarters
GENUINE DRY PIGMENTS FOR
ARTISTS COLORS

CORAL BLUE	CADMIUM YELLOW
CORAL GREEN	CADMIUM RED
CORAL VIOLET	ULTRAMARINE
CELESTINE BLUE	VERMILION
GENUINE AURIFINE	UMBER
EMERALD GREEN	SIENNA
EMERALD GREEN	OXIDES

— Founded 1854 —

FEZANDIE & SPERRLE, INC.
285 Fulton Street New York City

NEWCOMB-MACKLIN
COMPANY

PICTURE FRAME MAKERS

15 E 57 ST.
NEW YORK

400 N. STATE ST.
CHICAGO

a. i. friedman incorporated

20 east 49th street, new york 17, n. y.

quality
art
materials



prints, framing, books

free: our monthly bulletin, "friedman's four pages"
exhibits of contemporary art in our new gallery

JULIUS LOWY, inc.

PERIOD FRAMES
RESTORING

52 East 57th Street, New York

THE MATERIAL SIDE

By RALPH MAYER

Panels

LAST MONTH I discussed some points on artists' canvas without reference to the other ground which is in fairly wide use for paintings, namely panels made of wood, composition material or metal. In discussing these, I now omit references to the prepared or ready-made surfaces such as canvas board, academy board and the like, which are valuable materials for many purposes, but are seldom employed to substitute for the traditional oil-primed canvas or the panels with gesso or oil primings.

At the time when oil paint on canvas began to be used as the standard, universal technique for easel painting, textile fabrics had a considerable tradition as a support for artists' designs in oil paint on such objects as banners and draperies. Easel paintings and other works of a serious or permanent nature had been invariably executed in tempera on wooden panels primed with gesso. But wooden panels were never entirely superceded as supports by the more popular canvases.

Whatever the reasons for the choice of panels instead of canvas for paintings in oil in the past, they are as a rule selected by their present users not so much for any superior durability but usually because of a preference for such surface qualities as smoothness, rigidity or other properties which are more suitable for the users' requirements than the more roughly textured or limber canvas. So far as gesso grounds are concerned, panels must be chosen instead of linen because the aqueous grounds and mediums in general are not sufficiently flexible to be used on canvas.

It is not a simple matter to analyze all the reasons why one is preferable to the other in all cases. It may be observed, however, that in general canvas is more often the choice of the spontaneous, direct type of painter, while smooth panels are used principally by those whose style is deliberate, planned or precise. But this is not a hard-and-fast rule. Most artists who dislike panels object to their lack of the yielding, springy action of canvas under vigorous bristle-brush or palette-knife stroking, a reaction to which many painters have become so accustomed that it influences their entire mode of working. Conversely, those painters who rely upon precise, clean-cut designs, often find that this same property of canvas presents a difficulty to be overcome.

You can't poke a hole through a painting on a wooden panel, but otherwise it is subject to as many other ills and damages as is an easel painting on canvas. Those who deal with old pictures know that each type survives in about the same proportion, and find that restorations and repairs are as frequent on one as on the other. The conditions under which pictures on wooden panels survive in Europe must be more favorable than they are here, judging by the rapidity with which panels become warped, split or have their paint and gesso flake or blister after they arrive

here. Many of the American paintings on wooden panels 100 years old or more, are also found to have been repaired.

For these reasons, artists who want to use panels have turned to materials other than the traditional planks of solid wood or the more desirable plywood. Turning to modern materials in a search for an improved, homogeneous support, artists in the recent past have tried sheets of synthetic or composition board and sheets of metal. In the case of the former, all sorts of wall-board have received fairly good practical tests for 100 years or so. As a result of their behavior, taking into consideration all technical or material requirements for a desirable panel, the shortcomings or defects of some and the advantages of others, one manufactured product has gradually become the basis of a standard practice among American painters. This is Masonite Presdwood, securely glued to wooden frames or cradling strips and coated with either gesso or oil grounds.

Twenty or 25 years is not a lengthy test of time as compared with our experience of traditional artists' materials, but the general consensus among specialists is that such panels have an equal, if not better, expectancy of permanence in our climate than wood.

Other materials such as sheets of an asbestos-cement composition have also shown promise, but much less is known about their durability.

I have frequently referred to the disadvantage of not having modern, scientific data, such as could be supplied by planned basic research on artists' materials. The subject of grounds and supports is one which would lend itself very well to tests.

This is particularly so in the case of metal sheets used as supports for easel painting—a thing often proposed but seldom attempted by painters because the physical procedures, facilities, skill and expense involved are usually beyond the command of artists.

Copper is about the only metal painting support that has any tradition of former use behind it, and the dilapidated condition in which most surviving specimens have come down to us does not encourage its revival. The two most promising metal supports under consideration are stainless steel and aluminum or aluminum alloys. The former has received little attention by artists—perhaps its weight in sheets of the necessary rigidity would rule it out. Aluminum sheets have been more frequently tried out by artists. Originally it was thought to be an ideal metal because it combined lightness and structural strength with a chemical stability that promised freedom from corrosion. However, industrial experience with the permanence of coatings on aluminum (especially with aircraft) has shown it to be somewhat of a problem. The surface must receive the proper sort of treatment to assure permanent adhesion of coatings, and such treatment sometimes includes complex operations such as anodizing and use of primers.

Now! DURON Flexible Modelling Tools

3 times stronger than old-fashioned stiff wooden tools—in shapes not obtainable in wood!

PICK up a new Duron Modeling Tool. Feel its strength—its flexibility—feel how its precise shape fits your hand. You will never again want to use stiff, crude wooden tools—tools as outmoded as a horse car. Complete set of 12 Duron Tools, covering every Modeling step, ALL for only \$2.65. At your dealer or order direct. If you want to see the newest and largest Selection of Sculpture Tools and Materials in America, send for Free Catalog 3D.

DURON TOOLS cost as little as **20 CENTS EACH** Write Dept. 4210, SCULPTURE HOUSE, 304 W. 42nd St., New York 18, N. Y.

Sculpture House

TAUBES - MAYER

Their booklets are instructive and authoritative

FINEST BELGIAN LINEN

"It's Now Easy—Prepare It Yourself for Quality & Thrift"

79" wide—\$3.25 per yd.

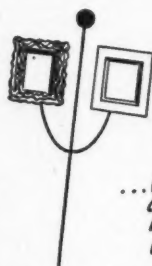
Taubes-Mayer booklets & samples on request

UTRECHT LINENS

76-23 16th Ave., Brooklyn 14, N. Y.

Prompt Shipment—Money order or check

Information on request for Wholesalers, Schools and Retailers



FINE FRAMES

...conventional or modern. Find your work to us, or write for our free catalog.

Athens Lumber Co., Inc. Athens, Ga.

Worried?

People who wish to preserve their paintings and works of art should consult Budworth. We will pack and ship them to any part of the world. Over 83 years' experience speaks for our reliability.

For safety's sake—use Budworth.

W. S. BUDWORTH & SON, Inc.

(Since 1867)

424 West 52nd St., New York City



Aluminum easel, box support, canvas holder, steel tipped legs, rubber caps for indoors. Weight 2 lbs. \$11.45. The only water-color attachment with cross-bar support. Folding easel, \$3.75.

ATSCO, INC.

30 W. 15th St., New York 11



ROBERT PERRY: Door [photograph]

Photographers as Creators

Proving that the photographer, no less than the painter, projects the image of his own mind, the first Six States Photography Exhibition (a juried affair at the Milwaukee Art Institute) was a provocative performance. According to Institute Director Burton Cumming, the purpose of the show was "to encourage, recognize, and reward the creative impulse in man when directed at life and his experiences through the relatively new instrument of the camera."

Photographers from Illinois, Indiana, Iowa, Michigan, Minnesota and Wisconsin submitted work which was judged by John Morris of *The Ladies Home Journal*, Roy Stryker of the Pittsburgh Photographic Library and Arthur S. Siegel, special consultant for the project.

Like the one reproduced above, many of the compositions were long on creative imagination and closely akin to some of the best contemporary painting. Among them were the work of John Szarkowski, John G. Valentine, William C. Diffenderfer, David Reider, Bernard Siegel and Leo C. Massopust.

Art at California State Fair

Nowadays, art is as much a fixture at State Fairs as fruit. In the art department, California's fair at Sacramento has two points of distinction. First, it offers a California-size prize purse (\$10,000). Second, it is building a permanent collection of contemporary California art by purchasing its top award winners.

This year, \$1,000 went to Joseph Oneto for a conservative oil, while Keith Finch won the same amount in the "modern" oil class. First prizes (\$500 and \$300) were taken by student scholarship winner Joseph Cleary and by printmaker Leon Goldin. A traditional still-life by Roger Kuntz won a third prize, an oil by John Miller received a mention. First, second and third sculpture prizes were awarded respectively to Bernard Smith's space-surrounding figure, a Maillol-like nude by Renzo Fenci and an abstraction by Harry Crotty.

Monastral Blue and Monastral Green

When these colors were invented by the Imperial Chemical Industries Co. of London ROBERSON, color makers for over 140 years and inventors of the famous ROBERSON MEDIUM realized their importance. The blue is a true blue neither inclining to red or green and therefore of great value for reproduction. Both colors are extremely permanent, much more than their forbears, Prussian Blue and Green. You can obtain the complete ROBERSON catalog giving several pages instructive information about the composition of their fine artists' colors by writing to their U. S. Agents: Kurt Urban Co., Inc., 21 West Street, New York 6, N. Y.

ROWNEY

OIL COLORS

WATER COLORS

ARTISTS' BRUSHES

LINEN CANVAS

SHIVA

CASEIN COLORS

SIGNATURE OILS

STANDARD OILS

DISTRIBUTED BY

THE MORILLA COMPANY

330 E. 23rd ST.

NEW YORK 10



E. H. & A. C. FRIEDRICH CO.

Artists' Colourmen Since 1868

140 SULLIVAN STREET NEW YORK 12, NEW YORK

THE MALE FIGURE

...beautifully photographed

Young JIM DARDANIS in 12 striking interpretive poses. Actual original photos, ideal for artist, student, and collector. Ask for SERIES FOURTEEN. Extra candid portrait, accompanies Super finish. Two-page biography and complete catalog included.

Premium Super Air Finish (sepia) mail
4"x5" \$2.00 \$3.00 18c
5 1/2"x7" 4.00 6.00 30c
8"x10" 10.00 14.00 60c
For samples in each finish and catalog send 50c.

WESTERN PHOTOGRAPHY GUILD
Box 2801 Denver 1, Colo.



DISTINCTIVE FRAMES

Designed and Executed by Alexander Lazuk

MIDTOWN FRAME SHOP

61 West 74th Street, N. Y. C. 23

ENdicott 2-1284

THE INSTITUTE OF CHICAGO ART PROFESSIONAL SCHOOL

Fine, Industrial, Advertising Arts. Teacher Training. Degrees, B.F.A., M.F.A., B.A.E., M.A.E.

Michigan Ave. at Adams St., Chicago 3, Illinois, Box 96

BROOKLYN MUSEUM ART SCHOOL

Distinguished Faculty. Fine and Commercial Arts. Sixty-five Adult Courses. Beginning, Intermediate and Advanced. Part and fulltime. Mornings, Afternoons and Evenings. Co-ed. Approved for eligible veterans.

Write for free Catalog D.
EASTERN PARKWAY, BROOKLYN 17, NEW YORK

ART CAREER SCHOOL

ATOP THE FLATIRON BLDG., NEW YORK
State-approved certificate courses. Drawing, Painting, Design, for specialization in Advertising, Illustration, Cartooning, Fashion, etc. Day and eve. courses. Sat. classes—Jr. & Sr. Term openings: Feb. 5, June 18, Sept. 24. Est. 1926
Miss Alberto T. Ellison, Dir.
Suite 2009, 175 Fifth Ave., N.Y.C. 10

WILLIAM FISHER

CLASSES IN DRAWING & PAINTING
OUTDOOR PAINTING TRIPS NEAR N.Y.
STUDIO CLASSES • LIFE CLASSES
8th STREET ART SCHOOL
33 W. 8th St., N.Y.C. GRamercy 5-7159

BOSTON MUSEUM SCHOOL

A DEPARTMENT OF THE MUSEUM OF FINE ARTS

Professional training in Drawing, Graphic Arts, Paintings, Sculpture, Jewelry, Silversmithing, Commercial Art. Ceramics. Unlimited contact with Museum collection through study and lectures. Est. 1876. Also Evening School. Russell T. Smith, Head of the School, 230 The Fenway, Boston 15, Mass.

PRIVATE STUDIO CLASS
UNDER

BRACKMAN

WILL REOPEN

OCTOBER 16th TO MAY 30th
ZICHY ACADEMY OF ART
427 E. 85th Street, New York 28, N. Y.
1 to 4 P.M. Tel. RE. 7-9305



NEW
1950-51
SCHEDULE
IDEA & CONCEPT
PROFESSIONAL
ART TRAINING

WRITE FOR CATALOGUE

CATAN-ROSE

INSTITUTE
FINE ARTS

Certif. courses. Fine Art—Illustr.—Fashion—Interior Design—G.I. APPRVD—SHORT specialized courses.
72-12 112 STREET, FOREST HILLS, L. I.
also Jamaica, L. I. BO. 3-1962

NORTON SCHOOL OF ART

FINE ARTS
INSTRUCTION
IN
FLORIDA
WEST PALM BEACH

Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

(Unless otherwise indicated, open to all artists)

Boston, Massachusetts

18TH ANNUAL EXHIBITION BOSTON SOCIETY OF INDEPENDENT ARTISTS. Jan. 9-28. Museum of Fine Arts. Media: oil, watercolor, drawing, pastel & sculpture. Entry fee: \$5.00. Also prints; fee \$1.00 for one, \$2.00 for two. Purchase fund. Application for membership & dues due Nov. 18. Entries due Dec. 16. Write Kathryn Nason, 127 Somerset St., Belmont, Mass.

Chicago, Illinois

40TH ANNUAL EXHIBITION OF PRINTS AND 14TH ANNUAL EXHIBITION OF MINIATURE ETCHINGS. Nov. 6-Dec. 2. Findlay Art Galleries. Media: metal media, intaglio. Fee: \$2.00 for non-members. Jury. Three prizes total \$100. Work due Oct. 14. Write F. Leslie Thompson, Chicago Society of Etchers, 185 N. Wabash Ave., Chicago 1, Ill.

New York, New York

37TH ANNUAL EXHIBITION ALLIED ARTISTS OF AMERICA. Nov. 12-28. National Academy. Media: oil, watercolor, sculpture and mural design. Entry fee for non-members \$3. Work due Nov. 1. Jury. Prizes. Write Gertrude Whiting, 58 W. 57 St., New York 19, N. Y.

9TH ANNUAL EXHIBITION AUDUBON ARTISTS. Jan. 18-Feb. 4. National Academy. Jury. Medals & prizes. Entry fee \$3. Entry cards & entries due Jan. 4. Write Ralph Fabri, 1083 5th Ave., New York 28, N. Y.

Pasadena, California

30TH ANNUAL EXHIBITION CALIFORNIA WATERCOLOR SOCIETY. Pasadena Art Institute. Nov. 12-Dec. 10. Media: watercolor, gouache & pastel. Jury. Prizes. Entry blanks due Oct. 16. Write John Leeper, P. O. Box 3893 Terminal Annex, Los Angeles, Calif.

Peoria, Illinois

NATIONAL PRINT EXHIBITION. Jan. 24-Feb. 21. Jury. Awards. Entries due Jan. 6. Write Ernest Freed, Director, School of Art, Bradley University, Peoria 5, Ill.

NATIONAL STUDENT EXHIBITION OF COMMERCIAL ART. Feb. 11-Mar. 10. Open to students of advertising art and illustration. Jury. Prizes. Work due Jan. 30. Write to Ernest Freed, Director, School of Art, Bradley University, Peoria 5, Ill.

Philadelphia, Pennsylvania

48TH ANNUAL PHILADELPHIA WATER-COLOR AND PRINT EXHIBITION. Oct. 29-Nov. 26. Media: watercolor, pastel, tempera, gouache, drawings & graphics not before exhibited in Philadelphia. Limit: 3 works. Entry cards & work due Oct. 4 by express, Oct. 9 by hand. Purchase prizes & awards. Write Pennsylvania Academy of the Fine Arts, Broad & Cherry Sts., Philadelphia, Pa.

49TH ANNUAL EXHIBITION PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS. Oct. 29-Nov. 26. Media: miniatures under 8x10" & framed. Entry cards & work due Oct. 13. Prizes & awards. Write Pennsylvania Academy of the Fine Arts, Broad & Cherry Sts., Philadelphia, Pa.

Phoenix, Arizona

25TH ARIZONA STATE EXHIBITION. Nov. 3-12. Arizona State Fair. Entry blanks due Oct. 16, entries due Oct. 20. Write Herbert L. Pratt, Chairman, Fine Arts Department, Fair Commission, Phoenix, Ariz.

St. Augustine, Florida

ST. AUGUSTINE ART ASSOCIATION EXHIBITION. Art Association Gallery. Dec. 3-Jan. 3. Media: oil, watercolor. Yearly dues \$3. Fee \$1 per painting. Prizes. Entry cards due Nov. 16. Work due Nov. 27. Write to Curator, St. Augustine Art Association, P. O. Box 444, St. Augustine, Florida.

Washington, D. C.

22ND BIENNIAL EXHIBITION OF CONTEMPORARY AMERICAN OIL PAINTINGS. Mar. 21-May 13. Media: oil, tempera, encaustic. Jury. Prizes total \$5,200. Entry cards due Feb. 3. Works due Feb. 9 in Wash. or New York. Write Corcoran Gallery of Art, Washington, D. C.

Youngstown, Ohio

16TH ANNUAL NEW YEAR SHOW. Jan. 1-28. Media: oil, watercolor, gouache, pastel.

Jury. Prizes. Entry fee. Entry blanks & work due Dec. 10. Write Secretary, Butler Art Institute, Youngstown 2, Ohio.

REGIONAL SHOWS

Columbus, Ohio

OHIO WATERCOLOR SOCIETY'S 26TH ANNUAL CIRCUIT EXHIBITION. Columbus Gallery of Fine Arts. Nov. On tour to July 1951. Open to present and former residents of Ohio. Media: watercolor, gouache and casein. Jury. Prizes. Dues \$3.50. Work due Oct. 7. Write E. Harper, 1403 Corvallis Ave., Cincinnati, Ohio.

Dayton, Ohio

OHIO PRINT MAKERS EXHIBIT. Nov. 1-30. Open to present & former Ohio residents. Jury. Purchase awards. Work due Oct. 23. Write Mildred Raffel, Dayton Art Institute, Forest & Riverview Aves., Dayton 5, Ohio.

Flushing, New York

21ST ANNUAL FALL EXHIBIT. Nov. 12-18. Open to members. Media: oil, watercolor, pastel, small sculpture, ceramics. Fee \$6.50 including dues. Jury. Prizes. Entry cards & work due Nov. 3. Write Eloise Daehn, Chairman, Art League of Long Island, 40-14 149th Place, Flushing, N. Y.

Grand Rapids, Michigan

5TH ANNUAL PRINT EXHIBITION OF THE FRIENDS OF AMERICAN ART. Nov. 6-26. Open to artists of Mich., Ind., Ill., & Wisc. Entry fee \$1 for up to 4 entries. Entry blanks due Oct. 18. Entries due Oct. 25. Jury. Prizes. Write Grand Rapids Art Gallery, 230 Fulton St. East, Grand Rapids, Mich.

Hartford, Connecticut

13TH ANNUAL CONNECTICUT WATER-COLOR SOCIETY SHOW. Oct. 21-Nov. 12. Wadsworth Atheneum. Open to Connecticut residents. Media: watercolor & gouache. Out-of-state jury. Prizes. Entry cards & works due Oct. 13. Write Mrs. Elizabeth Fairchild, Great Pond Road, Simsbury, Conn.

Massillon, Ohio

15TH ANNUAL EXHIBITION. Nov. 1-30. Open to former & present residents of Ohio. Jury. Awards. Works due Oct. 28. Write Albert E. Hise, The Massillon Museum, Massillon, Ohio.

Memphis, Tenn.

3RD MEMPHIS BIENNIAL. Dec. 1-29. Open to artists born or resident in Ark., Miss., or Tenn. Jury. Prizes. Work due Nov. 6. Write Louise B. Clark, Brooks Memorial Art Gallery, Overton Park, Memphis, Tenn.

Norfolk, Virginia

9TH IRENE LEACHE MEMORIAL ANNUAL. Feb. 4-25. Norfolk Museum. Open to artists born in Va. or N. C., resident in Va. or N. C. Media: oil, watercolor. Entry cards due Jan. 22, work due Jan. 15-22. Jury. Purchase prizes. Write Mrs. F. W. Curd, 707 Stockley Gardens, Apt. 2, Norfolk 7, Va.

Seattle, Washington

NORTHWEST PRINTMAKERS EXHIBITION. Nov. 29-Dec. 17. Henry Gallery. Open to residents of Wash., Ore., Idaho, Mont., & Wyo. Entry fee \$.50. Jury. Purchase prizes. Entry blanks & work due Nov. 15. Write Mrs. Wm. F. Doughty, 718 E. Howell St., Seattle 22, Wash.

Sioux City, Iowa

6TH ANNUAL IOWA WATERCOLOR SHOW. Traveling show. Open to artists voting in Iowa. Purchase prizes. Paintings due Oct. 15. Write E. Zavatsky, Art Center, 613 1/2 Pierce St., Sioux City 15, Iowa.

White Plains, New York

20TH ANNUAL EXHIBITION. Nov. 13-20. County Center. Open to residents of Westchester County. Media: oil, watercolor, sculpture, graphics, crafts. Fee \$3 to non-members. Prizes. Write Vivian O. Wills, Westchester Arts & Crafts Guild, Room 242, County Office Building, White Plains, N. Y.

SCHOLARSHIPS & COMPETITIONS

New York, New York

ABBEY SCHOLARSHIPS FOR MURAL PAINTING. Dec. 1950. Open to citizens of U.S. and British Commonwealth less than 35 years of age as of June 1, 1950, and having worked for at least 4 years in art schools. Application blanks & outline of proposed work due Nov. 4, 1950. Write Secretary, Abbey Memorial Scholarships, 3 E. 89 St., New York 28, N. Y.

ROME PRIZE FELLOWSHIPS. Oct. 1951-52. Open to U.S. citizens capable of doing independent work in architecture, landscape architecture, musical composition, painting, sculpture, history of art and classical studies. All applications due Feb. 1. Write American Academy in Rome, 101 Park Ave., New York 17, N. Y.

Berard

[Continued from page 7]

stage architecture for Ballanchine's "Cotillon" and "Mozartiana," and for Cocteau's "La Machine Infernale." His activities as designer mounted with passing years. He inspired many ideas for styles emanating from the grand Maisons de Couture. He seems to have kindled the imagination of Christian Dior with the idea of the New Look.

His last years were the busiest, for he completed some 30 theater works, besides book illustrations, interior decorations, music covers. Bérard died at the theater while working on the finishing touches of the décor of "Fourberies." Colette wrote feelingly of her friend who "knew how to train a piece of cloth, to handle a hammer, to plant a nail, to carve the frame of a stage set."

Besides set designs and drawings, there are in the exhibition *Ten Drawings of London* in gouache, run off spiritedly and spontaneously in 1948. Bérard seemed to hold dear his talents as painter, as the various commitments in decorative arts drained off his last energies.

Dealers

[Continued from page 11]

cent of the retail price. Editions may be large, and if public taste is as good as those behind the enterprise think it is, this is only a beginning.

Textiles at Perspectives

The first thing you notice about this fine-into-commercial-art enterprise is that the fabrics are well designed—as fabrics. The usual shortcomings of artist-designed textiles arises from the failure of "fine" artists to understand that a textile in use is moving, not static, and that the design is seldom seen whole or flat. There are no "translated" paintings here. Only Paul England and Jack Small use anything resembling a pictorial motif, and both make successful adaptations. My own favorite is by the initiator of the project, Frederic Karoly. It is nothing but a series of typewriter question marks on a delicious Onondaga dress silk—an ideal textile design.

New Orleans' New Art Headquarters

The New Orleans Arts and Crafts Club, organized in 1922 in the French quarter to stimulate an interest in art and encourage local artists, has found new quarters in the historic Miltenberger House at 900 Royal Street. Forming an integral part of New Orleans culture, the Club's collection of paintings, sculpture and crafts includes works of American artists as well as some European work. An artist's panel passes on all pictures and craft work to be accepted for exhibit. The history of art in this city is a long and important one, woven around the names of artists who have made their mark locally, nationally and internationally.

MARGOLIES
(S. L.)

ETCHING CLASSES
Day, Evening, Saturday A. M.
244 W. 42 St., N. Y. CH. 4-5861

hans hofmann

school of fine art—52 w. 8 st., n. y. c.

morning · afternoon · evening — gr. 7-3491

start of winter session october 2nd

● Columbus

● Art

● School

CERTIFICATE COURSES

Advertising Design,
Illustration,
Industrial Design,
Photography, Painting,
Sculpture

Edward E. Boccia, Dean

44 North Ninth St., Columbus, Ohio

CORONADO SCHOOL OF FINE ARTS

AT BEAUTIFUL CORONADO ISLAND ON THE PACIFIC OCEAN

15 MILES TO OLD MEXICO

SUMMER WATERCOLOR SEMINAR

"APPROVED FOR VETERANS"

MONTY LEWIS
DIRECTOR

DONAL HORD, FRANCIS ROBERT WHITE, DAN DICKEY,
DR. RUTH RAY, WILLIAM DAVIS, DAN PUTNAM,
ALOYS BOHNEN, MONTY LEWIS, EDWARD REEP.
692 MARGARITA AVE., CORONADO, CALIF.

DRAWING
PAINTING
SCULPTURE
ILLUSTRATION
MURAL &
COMMERCIAL
ARTS



San Diego

SCHOOL OF ARTS & CRAFTS

6063 La Jolla Blvd.
P. O. Box 953

Orren R. Loudon, Director
"Approved for Veterans"

La Jolla
California

OZENFANT

SCHOOL OF FINE ARTS

OPENING COURSES IN

DESIGN

ILLUSTRATION · ADVERTISING

POSTERS · LETTERING

L A Y O U T · E T C.

208 E. 20th St., New York 3

THE SCHOOL OF THE WORCESTER ART MUSEUM

HERBERT BARNETT

CATALOGUE ON REQUEST — ADDRESS: 35 SALISBURY STREET, WORCESTER, MASSACHUSETTS

ROBERT

PHILIPP

PRIVATE PAINTING CLASS

Morning, Afternoon and Evening Classes

REGISTRATIONS from 2-4 P.M.

200 W. 57 ST. Tel.: Cl. 7-3341

BUTERA SCHOOL OF FINE ARTS

FINE AND COMMERCIAL ART

SMALL GROUPS—INDIVIDUAL INSTRUCTION

BASIC COURSE FOR BEGINNERS

Veterans Accepted

Write for Catalogue A.D.

240 HUNTINGTON AVE., BOSTON 15, MASS.

LIC. COMM. OF MASS. DEPT. OF EDUCATION

HARTFORD ART SCHOOL
AVERY MEMORIAL

FINE AND APPLIED ARTS
PAINTING • GRAPHIC ARTS
SCULPTURE • DRAWING
DESIGN • COMMERCIAL ART

25 ATHENEUM SQUARE, No. HARTFORD, CONN.

MAURICE GEO. KLYNE
PRIVATE INSTRUCTION
308 East 173rd Street, Bronx 57, N. Y.
PAINTING • DRAWING • COMPOSITION
Telephone Cypress 9-1886
between 9 A.M. & 12 Noon

CORCORAN SCHOOL OF ART
WASHINGTON 6, D. C.
FINE AND COMMERCIAL ARTS
College Credit G. I. Approved
Write for Catalogue

PAN-AMERICA ART SCHOOL
Morning, afternoon and evening classes in
FINE and COMMERCIAL ART
Veterans — Non-veterans — Co-Educational
Beginners accepted — Immediate Enrollment
FALL REGISTRATION OPEN
Catalog D on request
321 WEST 56th ST., N. Y. C. PL. 7-0064

ST. LOUIS SCHOOL OF FINE ARTS
WASHINGTON UNIVERSITY ST. LOUIS, MO.



Professional training leading to the B.F.A. degree in Painting, Sculpture, Illustration, Advertising Art, Dress Design, Fashion Illustration, Crafts, Teacher Training Course. Students may live in supervised residences and enjoy many University activities.

For information address

Kenneth A. Hudson, Director, Room 20

AMERICAN ACADEMY OF ART
Practical instruction in all branches of Commercial and Fine Arts. Day, evening and Saturday classes. Individual instruction. Write for booklet.
FRANK H. YOUNG, Director
25 East Jackson Blvd., Dept. 9110, Chicago 4, Ill.

JOHN HERRON ART SCHOOL
INDIANAPOLIS, INDIANA
Painting, Sculpture, Commercial Art, Teachers' Training.
Confers B.F.A. and B.A.E. Degrees.
DONALD M. MATTISON, Director

ABINGDON SQUARE PAINTERS
242 West 14th Street
Studio facilities in quiet serious working atmosphere for limited number of professional artists and students. Day and night classes in drawing and painting.
Harriet Fitzgerald, Director CH. 3-7343

DAVID FREDENTHAL
FALL TERM CLASSES IN
WATERCOLOR — DRAWING
Mornings • Afternoons • Evenings
For information write or call Doris Ostrom
Studio 4, 637 Madison Avenue, New York City
Plaza 9-7107 or Murray Hill 6-5500

Art Education

Faculty Exhibitions

DURING the past several years it has become a custom for many art schools to hold faculty exhibitions at the beginning of the fall semester. The exhibitions give prospective students a chance to look over the teachers' work and perhaps choose an instructor on this basis. They also may give students something to aim for.

Two exhibitions of instructors' work now at the Brooklyn Museum and the New School are typical of such annual events. But unfortunately, while all of the artists have shown characteristic work, they have, in many cases, chosen to be characterized by work that is less than their best.

The show of the Brooklyn Museum School faculty's work runs the gamut from extreme conservatism to violent abstraction. Though it is a fallacy to assume that the conservative painter is the conservative teacher, and that the advanced painter is a progressive teacher, one would expect from the exhibition that the school's faculty has sufficient catholicity to satisfy the needs of every student. Best work here includes two wood sculptures by Oliver O'Connor Barrett, a lovely oil by Bazotes, William Kienbusch's *Blue Spruce*, Gabor Peterdi's beautifully colored oils, Manfred Schwartz's *Cat's Cradle*, an unassuming oil and collage by Morris Shulman and a pair of brusque Reuben Tam landscapes.

The heterochromous complexion of Brooklyn's faculty is evident in the work of other instructors. Conservative indeed are pictures by John Bindrum, Lou Block, Alexander Kruse, Edwin Dickinson and Moses Soyfer. Art education bridging the gap between the conservative and the advanced are Xavier Gonzalez in paint and Milton Hebard in sculpture—both showing almost academic portraits and other more abstract works.

Advanced styles are well represented here. Max Beckmann paints powerful expressionistic canvases; Stephen Greene prefers a more melancholy, romantic vien; Gregorio Prestopino's simple canvases have an almost primitive air; John Ferren (who put up a stunning student show last spring) veers towards the non-objective; and Arthur Osver captures an urban mood in his abstractions, exploring the esthetic possibilities of roof-tops and buildings.

At the New School, the work represents more of an orthodoxy of the 20th century. One can understand why the New School catalogue lists two courses in "Abstract Painting," one in "Modern Color-Space Composition" and one in "Modern Painting and Drawing" in contrast to their courses in just plain drawing and painting.

At any rate, the faculty list is a distinguished roster of modern painters,

ST. AUGUSTINE SCHOOL OF PAINTING

January thru April
PORTRAIT LANDSCAPE
Until Jan. 1, write:
John W. Pratten, Spaakenkill Road,
Poughkeepsie New York

COURSES BY MAIL in

modern, creative
Painting, Modelling, Drawing by
RALPH M. PEARSON

Author: *The New Art Education, Experiencing American Pictures (Harpers).*

OBJECTIVES

Free emotional expression in color.
Dramatic expression of form.
Re-creation instead of copying.
Resurrection of native design sense.
Designed realism instead of naturalism.
Civilized excitement in art.

DESIGN WORKSHOP...Nyack, N. Y.

Study ART in MIAMI

Commercial, Fine Arts, Cartooning-lettering, layout, fashion illustration, interior decorating, portrait, still life, landscape. Rooms available reasonable rates. Limited enrollment. Approved for training veterans.

TERRY ART INSTITUTE Miami, Fla.
2108 W. Flagler St.

SCOTT CARBEE School of ART

31st Year
REGISTRATION NOW OPEN
Fine Arts, Commercial Arts, Airbrush, Individual Instruction. Catalog AD. Jessica M. Carbee, Director.
126 MASS. AVE. & C BOYLSTON ST., BOSTON.

COLORADO SPRINGS FINE ARTS CENTER

Basic Design GUSSOW
Drawing .. TILLEY
Painting .. WOELFFER
Graphics .. BARRETT
Mid-Term Registration
January 29
Address: Registrar
Colorado Springs, Colo.

 advertising design
fashion illustration
interior architecture
and design
telephone Eldorado 5-0808
jamesine franklin
school of
professional arts, inc.
est. 1937
dept. h, 460 park avenue, new york 22

JEFFERSON MACHAMER'S CARTOON MAGAZINE
12 Instructional Magazines devoted to all Comic Art, Magazine Comics, Comic Strips, Advertising Comics, Humorous Illustration, Thorough Drawing Basics. 150 to 200 "HOW" drawings per issue. All by Jefferson Machamer, one of the nation's top comicists. Subscription \$5.00. Send check or money order to...
JEFFERSON MACHAMER PUBLISHING CO.
1415 Second St., Santa Monica, Calif., Dept. 15

MAXWELL STARR Relax, Learn to Paint!
Individual Instruction
Beginners & Advanced
SCHOOL OF ART
• Portrait Painting
• Life • Drawing
• Color • Composition
• Still Life • Design
• Illustration • Sculpture
Also HOME STUDY COURSE
Day, Eve., & Sat. TN. 7-0906
Box 200, 54 W. 74 St., N. Y. C.

CARREÑO
STUDIO PAINTING CLASSES
Life Class Still Life
370 Central Park W., N. Y. C. • MO. 3-6086

AMERICAN ART SCHOOL
 3410 B'WAY, N. Y. 31 PO 8-1350
 FINE ARTS—ADVERTISING ARTS
 H. S. Maurer, G. Samstag Directors

MAX BECKMANN
LEON FRIEND
GORDON SAMSTAG
RAPHAEL SOYER

Classes: Day, Evening, Saturday
 Morning. Write for Catalog Y.
 Approved for Veterans

STUDIO PAINTING CLASSES

Individual Instruction. Small Classes for
 Adult Beginners and Hobby Painters. Day & Eve.

MIDTOWN ART SCHOOL

Penthouse, 10 W. 33rd, N. Y. C. 1 PE 4-1918

ALBRIGHT ART SCHOOL

PAINTING
 ADVERTISING DESIGN
 ILLUSTRATION
 FASHION ILLUSTRATION
 ART EDUCATION

DUPRES OFFERED
 1231 ELMWOOD AVE.
 BUFFALO, N. Y.

PENNSYLVANIA ACADEMY OF THE FINE ARTS

Professional training in painting, illustration, sculpture, murals. B.F.A., M.F.A. degrees through coordinated course in University of Pennsylvania. Many scholarships, prizes. Distinguished faculty. Summer School at Chester Springs, Pennsylvania.

116 N. Broad St. Philadelphia 2, Pa.

MARYLAND INSTITUTE

1825-BALTIMORE-1930

Courses in Fine Arts, Teacher Training, Crafts, Advertising and Costume Design, Interior Decoration, Stage Craft, etc. Catalogs on request.

ABBE
SCHOOL OF FINE ARTS
 Advertising Art

founded 1938 Veteran Approved
 Work-Scholarships for non-vets

1697 Broadway N. Y. 19, N. Y.

TAOS VALLEY ART SCHOOL
LOUIS RIBAK, Director

Approved under G. I. Bill of Rights
 All year' round school

Box 891 Taos, New Mexico

RINGLING School of Art

19th year. Study Painting, Illustration, Commercial Art, Fashion Arts, Interior Decoration in Florida year round. Faculty of outstanding artists. Use Ringling Museum and Ringling Circus. Outdoor classes all winter. Dormitories. Low cost. Write for catalog & folder "In Florida Sunshine." Address: George A. Kaiser, Jr., Executive Secretary,

Sarasota, FLORIDA

**PAINTING • DRAWING
CLASSES**

• MORNINGS
 • AFTERNOONS
 • EVENINGS

STUDIO 1008
 CARNEGIE HALL • N. Y. C.

**JACOB
GETLAR
SMITH**

and while the show does not come up to expectations, it does include quite a few things-to-aim-at. Among them are one of Abraham Rattner's sparkling oils, and nice composition by Mario Carreño, an Adja Yunkers' monotype, and woodcuts by Hans Jelinek that have an air of brooding evil, and at the same time are strongly, almost decoratively designed. Seymour Lipton's sculpture is as exciting as ever.

Also present is work by Camilo Egas, Louis Gugliemi, Robert Gwathmey, Stuart Davis, Louis Shanker, Harry Sternberg, and Johannes Molzahn.

School Art League Program

New York caters to its adults' art education needs, but it certainly doesn't let its children go a-begging either. The School Art League is a privately endowed organization which for the past 40 years has been carrying on a dual program to bring art to youngsters. Part of the program is the awarding of scholarships to high school graduates.

The second part of the program, planned together with the Board of Education, involves bringing school children from the 7th and 8th grades up through the last year of high school into closer contact with the arts.

There are eight series of Saturday morning programs, each consisting of five activities planned to suit various age groups, and also to be convenient for children living in different boroughs. For the oldest group, the series consists of a how-to-do-it lecture by a prominent artist, a dance recital, titled "Dance for Television," a fashion show for girls and a cartooning lecture-demonstration for boys, a lecture on modern art by Abraham Chanin, and a final lecture at the Metropolitan Museum by Beatrice Farwell. Younger fry get something similar, but there are some substitutions to bring the activities within 12-year-old interest range.

A special program offered to young artists is "Fabulous 57th Street." Students participating in this program will hear, on four consecutive Saturday mornings, lectures by Emily Genauer, Professors Inglehart and Ziegfeld, respectively heads of N.Y.U. and Columbia departments of art education, and Victor D'Amico, head of the Museum of Modern Art's educational program. After each lecture, they will adjourn to well-known galleries (ACA, AAA, Babcock, Downtown, Grand Central, Kraushaar, Luyber, Milch and Matisse) to see the shows and meet the artists.

When the program was initiated only a few youngsters participated. Now the School Art League estimates that about 30,000 children per year are thus introduced to our museums and galleries. "Introduced" is used advisedly, for the League claims that most of the students have never been to museums before, and many of them do not even know that they are allowed in the galleries.

—PESELLA LEVY.

LAYTON SCHOOL OF ART

Painting, Illustration, Advertising Design, Fashion Illustration, Dress Design, Photography, Industrial and Interior Design. Spring, Summer, Fall terms. Catalog. Charlotte R. Partridge, Miriam Frink, Directors Dept. 5100, 758 N. Jefferson St., Milwaukee 2, Wis.

CHOUINARD

Chouinard Art Institute

Classes in painting, water color, color and design, advertising design, magazine illustration, interior design, architecture and industrial design, costume design and fashion illustration.

Write Registrar for information

743 South Grand View
Street

Los Angeles 5, California



SCHOOL OF ART

FAMOUS FOR SUPERIOR,
PROFESSIONAL TRAINING IN:

- ART EDUCATION
- SCULPTURE AND CERAMICS
- PAINTING
- COMMERCIAL ART
- PRINT PROCESSES

BFA AND MA DEGREES
 FOR LITERATURE WRITE:
 ERNEST FREED, Director

BRADLEY UNIVERSITY PEORIA, ILL.

STUDY PAINTING IN FLORIDA

JANUARY 1st to MAY 1st, 1951

Jerry Farnsworth

LANDSCAPE STILL LIFE PORTRAIT

Approved for Veterans.

Write for Circular A FARNSWORTH SCHOOL OF ART
 Route 4, Siesta Key, Sarasota, Fla.

**CHICAGO
ACADEMY
OF
FINE ARTS**
 Founded
 1902



DIRECT PROJECT TRAINING

Dress Design • Fashion
 Illustration • Interior
 Decoration • Cartooning
 Art Essentials • Commercial Art
 Illustration • Drawing • Painting.
 Day, Eve., Sat. and Sun. Classes.

Write for free Catalog

18 N. MICHIGAN AVE., CHICAGO 3, ILLINOIS

O'HARA WATERCOLOR COURSES

Miami, Fla.—January and February
 Washington, D.C.—April and May
 California—July and August

Write Mrs. Eliot O'Hara, 2025 O St. N.W.,
 Washington 6, D. C.

PHILA. MUSEUM SCHOOL OF ART



Degree and diploma courses in Advertising, Illus., Int. decoration, Indus. design. Teacher education. Costume design, Fashion Illus., Stagecraft, Jewelry & Silversmithing, Pattern design, Ceramics, Crafts. Day, eve. Catalog. Broad & Pine Sts., Phila. 2, Pa.

TO ART SCHOOLS

For many years Art Digest has made a special subscription offer to recognized art schools. Write in now for full particulars.

School Department

The ART DIGEST

116 E. 59th Street, New York 22

Greater chemically pure pigment concentration with minimum amount of oil... Uniform consistency without stabilizers... Superior in permanency, color intensity and retained brilliancy of hue... Compounded and ground by expert color men whose undivided attention assures the world's finest colors for artists.

**SHIVA CASEINS
SIGNATURE OILS
STANDARD OILS**

SHIVA ARTISTS' COLORS for 30 years — compounders of colors of integrity 433 W. GOETHE STREET, CHICAGO 10, ILLINOIS

The artist as a critic favors

(Opinions of the League are not necessarily those of the Digest)

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

An Interstate Society for the Advancement of the Visual Arts

NATIONAL PRESIDENT : GUSTAVE J. NORACK
7005 Groton Street, Forest Hills, New York
1st NAT'L VICE PRESIDENT : WILFORD S. CONROW
154 West 57th Street, New York City
2nd NAT'L VICE PRESIDENT : JOHN SCOTT WILLIAMS
35 Heathcote Road, Scarsdale, New York
PRESIDENT EMERITUS : F. BALLARD WILLIAMS



NATIONAL SECRETARY : HELEN GAPEN OEHLER
Route 2, Box 444, Westwood, New Jersey
NATIONAL TREASURER : NILS HOGNER
35 West 8th Street, New York City
NATIONAL REGIONAL CHAPTERS CHAIRMAN:
FLORENCE LLOYD HOHMAN
306 Rossiter Avenue, Baltimore 12, Md.
HONORARY PRESIDENT : ALBERT T. REID

NATIONAL EXECUTIVE COMMITTEE

WAYMAN ADAMS, LIONEL BARRYMORE, ALON BEMENT, LOUIS BETTS, A. F. BRINCKERHOFF, DEAN CORNWELL, ROGER DEERING, HARVEY DUNN, GORDON GRANT, GARNET D. GROSSE, FLORENCE L. HOHMAN, PERCY LEASON, GEORGE LOBER, EDMUND MAGRATH, L. F. MOCK, HORACE NICHOLS, GUSTAVE J. NORACK, HENRY O'CONNOR, HELEN GAPEN OEHLER, CARLTON PENNY, CHARLES C. PLATT, TABER SEARS, HOWARD B. SPENCER, STOW WENGENBOTH, FREDERIC WHITAKER, PAUL W. WHITENER, FREDERIC ALLEN WILLIAMS, JOHN SCOTT WILLIAMS, JOHN G. WOLCOTT
EXECUTIVE SECRETARY-TREASURER, MRS. CALVERT BREWER, 114 EAST 84th STREET, NEW YORK 28, N. Y., RH. 4-8764

A Repeat Performance

For 16 years the American Artists Professional League, Inc., has sponsored American Art Week, November 1 to 7. Feature of the Week is a national program of exhibitions showing the work of the American artist in all fields of creative endeavor.

Through this event we of the American Artists Professional League bring closer together those artists, art-lovers, collectors and educators who promote the arts and crafts of our great nation.

The events are open to residents of all the states in our union, plus Hawaii and Puerto Rico. The time to plan is now. Join with us to make this American Art Week one of the biggest events in art history.

Why Pinch Hit?

Because the human happiness of the citizens of this democratic nation is greatly affected by surrounding beauty, the artists and craftsmen of our nation have an important place in our lives.

Workers in the arts, by the application of their specialized training, can do much to improve everything that touches our daily lives. With these thoughts in mind, I step into the directorship of American Art Week, 1950, after a two-year absence, to endeavor to knit together the efforts of our workers in a unified program.

For American Art

"Help! Help!" Once each year this call goes out. The dates are always the same—November 1 to 7. Our chapter chairmen and Art Week directors are called upon to exhibit the work of the American artist in museums, public places and studios. Student work should be shown in public and private schools. Special invitations can be extended to the public to visit the studios of painters, sculptors and craftsmen. Interesting demonstrations should be arranged there for them. All efforts should be made to have events properly recorded in the press. These newspaper stories will form a valuable page for your scrap-book.

The help of all colleges and universities must be enlisted to set up educational programs in the fine arts. This will revitalize an interest in all creative work as a necessary interpretation of life, and as an integral part of education.

Every American citizen can and should help. All one has to do is to write to me (306 Rossiter Avenue, Baltimore 12, Maryland) and I shall be

most happy to send all details. Everyone interested in art should become a member of the American Artists Professional League now and help us carry out this great program.

Community Help Needed

Every community should put art to active use not only as an escape from the pressure of events today, but as genuine training in democracy. If that can be accomplished there should be a genuine American Renaissance in the fine arts. We really must learn to work together. We must put into the hands of both youth and old age the tools for creative work, and cease for awhile merely being part of a listening post. Community art centers should be supported because artistic activity reflects the inner and outer life of man in an orderly, harmonious, and beautiful way. Art must be moved through the main arteries of contemporary American life.

As National Chapter Chairman

I was elected to the post of National Chapters Chairman at the annual meeting of the League last April, and am, at this time, working on plans for a chapter in every town in the country.

Art is everywhere. Why not a chapter everywhere? Will you help?

Perhaps a few of the following details will give you a word picture of my record. I call it *my* record, but without your help, not one of these items would have been worth recording.

Here are some of the figures noted in the 1944 summary. Represented in American Art Week: 29,756 artists; 396,000 patrons; 781 private, public, Catholic, high and grammar schools, secondary colleges and universities; 569 museums, galleries, art clubs and art schools; 601 newspapers with editorials; 11,906 citizens working on committees; 31 proclamations issued by state Governors; 60 Directors.

The estimated value of the work exhibited was \$1,796,000. Sales totaled \$51,083. There were 51 state chairmen. Some 27,000 pieces of mail were handled by me with the aid of our former Executive Secretary, Miss Kelley. Four thousand posters and 8,000 League brochures were also processed. Thirty-one states annually sent scrap-books, some reports weighing as much as 70 pounds.

All the foregoing was accomplished in addition to the mammoth rehabilitation program for service men and women. This is another story, and it will be told later.

A Privilege

There is no better place than here to pay tribute to one of my fine friends over the years, by re-printing his opinion of the good of American Art Week.

AMERICAN ART WEEK

The entire nation, or more specifically that ever-growing portion of it that is interested less in the material aspects of life and more in the beauty and creative vision that make our stay among earthy things worth the effort, is celebrating American Art Week from Nov. 1 to 7. This period of concentrated appreciation of art, guided so well by the American Artists Professional League during the past several years, has become a potent force in the development of the artistic desire among the masses of everyday Americans, who ordinarily shun like the plague the plush-draped walls of an art gallery. Unlike the multiple special "weeks,"—"nuisance weeks" they have become—American Art Week is a valuable institution, one whose effects are increasingly felt through the entire 52 that Caesar decreed we must have. To the leaders and workers for American Art Week, I say: "Well done! Go back, work a while longer, and some day Americans will actually want original art in their homes."

—PEYTON BOSWELL, JR.

[Reprinted from THE ART DIGEST, November 1, 1938]

I shall miss Peyton Boswell's good word this year, and remember him as an understanding friend of all artists.

Heavy Mail

Welcome words are streaming in from many chapter chairmen and directors. From my window of forecasts it looks as though the sunny skies of great expectations for our annual event will exceed our fondest hopes.

I feel that this is due to Helen Gapen Oehler. Her article titled *You Must Help*—on the American Artists Professional League pages in the July issue of this magazine—is in a large measure responsible for the many inquiries received. So with faith in the future, let all of us face the sun and the shadows will fall behind.

—FLORENCE LLOYD HOHMAN.

Evelyn Marie Stuart Says:

In the old days, before Impressionism, not a few landscape painters worked from memory, and perhaps the majority painted from sketches which they enlarged and developed in their studios. Some, finding actual models confusing, even painted figures from memory, and referred disgustedly to "model painters" as men without imagination. Later, there followed schools in which this contempt might seem to have been somewhat justified, in view of the slavish devotion to detail which often permitted not the artist but the model to make the picture. Still, in all these epochs and eras, some men, who could paint expertly in any method that suited their inspiration, became famous. Often there is more charm in a thing done from imagination than from observation, the neglect of accuracy and truth not being missed by a public little able to notice them anyway.

Today, we have realists who almost give one the feel of the air and the motion of leaves, but not always do they give one the thrill of beauty which marked the older and more romantic schools. Time and posterity will decide which approach is best and most likely will find some of the best in both methods. Meanwhile, in art, as in all things, it is well to keep an open mind and allow for different viewpoints as concerns both performance and appreciation.

Some Italian figure-painters were schooled in a system which established anatomical proportions and acceptable poses in order that they could execute a figure or group suavely and without benefit of models. Surprising grace and beauty was achieved in their compositions, but generally these paintings were devoid of life and spark of feeling. Such rubber-stamp procedures, together with an over-devotion to models, brought about the return to actualism, which involved recording the impression of the moment, eliminating all non-essentials, and having little regard for composition. This degenerated even further into leaving out whatever could not be put in, and finally to not trying to put in anything at all, but merely striving for "the essence." Thus do all trends and fashions pass, but it is said that "art alone endures."

Simmons-King BRUSHES

Series 700 "Graef" FINEST RED SABLE

The water color brush of *Superior*

QUALITY!

You can't buy a better brush!

Series 610 RED SABLE

The brush of *Outstanding*

VALUE!

A fine brush for the artist and student. Full body, proper snap, perfect balance and long life—at a very economical price!

OIL COLOR BRUSHES

DEPENDABLE PERFORMERS

White Bristle or Red Sable, these perfectly balanced and shaped brushes are responsive to every stroke!

Made in U. S. A. by
SIMMONS-KING
DIVISION OF

permanent pigments INC.

CINCINNATI AND NEW YORK

MANUFACTURERS OF
FINE ARTISTS OIL
AND WATER COLORS,
CASEIN COLORS AND
TAUBES VARNISHES
AND MEDIUMS

CALENDAR OF CURRENT EXHIBITIONS

ALBANY, N. Y.
Institute of History & Art To Oct. 15: *Paintings by Grandma Moses.*

ANDOVER, MASS.
Addison Gallery To Oct. 29: *A Boston Businessman's Collection*; Oct. 7-22: *Photograms.*

ATLANTA, GA.
High Museum To Oct. 15: *5th Southeastern Annual Art Exhibition.*

BALTIMORE, MD.
Museum of Art To Oct. 15: *Louis Rosenthal Miniature Bronzes; The Businessman Looks at Art.*
Walters Art Gallery To Oct. 8: *Ancient Transportation & Communication.*

BOSTON, MASS.
Brown Gallery Oct.: *Modern American Paintings.*
Doll & Richards Oct. 9-21: *Elias Newman Watercolors.*
Guild of Boston Artists To Oct. 28: *Members' Exhibition.*
Institute of Contemporary Art From Oct. 5: *Christian Berard.*
Museum of Fine Arts To Oct. 8: *French Arts of the 18th Century.*
Swetsoff Gallery To Oct. 7: *Edward John Stevens.*
Vose Galleries To Oct. 15: *Arthur Pope; Alfred V. Churchill.*

BUFFALO, N. Y.
Albright Art Gallery To Oct. 25: *Eugene Speicher Retrospective.*

CANTON, OHIO
Art Institute To Oct. 15: *Fall Show of Ohio Artists.*

CAMBRIDGE, MASS.
M.I.T. To Oct. 7: *Primitive Art; To Oct. 15: Design Down Under.*

CHICAGO, ILL.
Art Institute Oct.: *Prints by Andre Mazon.*
Chicago Galleries Oct. 7-28: *Jane Llewellyn Ott; Arnold E. Turtle; Edmund S. Campbell.*
Little Gallery Oct.: *Paintings by Byron Goto.*
Oehlenschlaeger Oct.: *Modern French Paintings.*
Palmer Galleries Oct. 5-26: *Margo Hoff.*
Public Library Oct.: *Paintings by Harold Hayden.*
Stevens Gross Studio From Oct. 5: *Art Directors Club of Chicago.*

CINCINNATI, OHIO
Art Museum Oct. 1-22: *Brooklyn Museum Print Annual.*
Taft Museum Oct. 1-Nov. 15: *Ancient American Gold & Jade.*

CLEVELAND, OHIO
Museum of Art Oct. 6-Nov. 5: *"The Sea."*

COLORADO SPRINGS, COLO.
Fine Arts Center To Nov. 19: *Toulouse-Lautrec Prints; Adja Yunkers.*

COLUMBUS, OHIO
Gallery of Fine Arts To Nov. 6: *Masterpieces of Painting.*

DAYTON, OHIO
Art Institute Oct.: *Dayton & Vicinity Artists.*

DES MOINES, IOWA
Art Center Oct. 9-29: *International Ceramics Show; Mestrovic Drawings.*

DETROIT, MICH.
Institute of Arts Oct. 4-29: *Charles Demuth Retrospective; Work in Progress in Michigan.*

FITCHBURG, MASS.
Art Center To Nov. 5: *Alexander James Memorial Exhibition.*

GREEN BAY, WIS.
Neville Museum To Oct. 31: *North-eastern Wisconsin Art Annual.*

HARTFORD, CONN.
Wadsworth Athenaeum To Oct. 8: *"Here Comes the Bride"; Old Master Drawings.*

HOUSTON, TEX.
Museum of Fine Arts Oct. 1-15: *25th International Photo Salon; E. M. Schivetz.*

KANSAS CITY, MO.
Nelson Gallery Oct. 1-30: *Antique American & English Silver; Photographs by Henry Prior Clark.*

LOS ANGELES, CALIF.
Cowie Galleries Oct.: *Modern American Paintings.*
Forsythe Gallery Oct.: *Modern American Paintings.*
Esther's Alley Gallery Oct.: *Contemporary American Paintings.*
Hatfield Galleries Oct.: *Modern French & American Paintings.*
Kistler Gallery Oct.: *Modern American Paintings & Prints.*

Frank Perls Gallery To Oct. 11: *Joan Miro.*

Stendahl Galleries Oct.: *Ancient American & Modern French Art.*

Taylor Galleries Oct.: *Contemporary American Paintings.*

Vigevano Galleries Oct.: *10th Anniversary Exhibition.*

Frances Webb Galleries Oct.: *Contemporary American Paintings.*

LOUISVILLE, KY.
Speed Art Museum Oct.: *Eugene Leaks, Jr.; British Prints; 20th Century Mastermovements—Cubism.*

MINNEAPOLIS, MINN.
University Gallery To Oct. 7: *Student Show; Iran—Minor Arts.*
Walker Art Center To Nov. 5: *The Tradition in Good Design: 1940-50.*

MONTCLAIR, N. J.
Art Museum Oct. 1-22: *Historical Paintings & Costumes.*

NEW ORLEANS, LA.
Delgado Museum Oct. 1-23: *Shearwater Pottery & Color Block Prints by Robert Anderson; Pepi Weizgartner; Moses Soyer & Bruce Mitchell.*

NEWARK, N. J.
Newark Museum Oct.: *Life & Culture of Tibet; The Sculptor Speaks.*

NORFOLK, VA.
Museum of Arts & Sciences Oct.: *Print Review; American Paintings.*

NORWICH, CONN.
Slater Memorial Museum Oct. 8-29: *Contemporary Paintings.*

OAKLAND, CALIF.
Art Gallery Oct. 8-Nov. 5: *Contemporary Watercolors, Pastels, Drawings & Prints.*
Mills College To Oct. 29: *Japanese Folk Art.*

OKLAHOMA CITY, OKLA.
Art Center Oct. 8-29: *"Art in Religion."*

OMAHA, NEBR.
Joslin Museum Oct.: *Meis Van Der Rohe; Raymond F. Da Bolt Calligraphy; Children's Art Around the World.*

PHILADELPHIA, PA.
Art Alliance Oct.: *Frede Vidar; H. Van Kruiningen; Milton Goldstein; Cornelia Damian.*
Dubin Galleries Oct. 4-22: *Clay on Whitehill.*
Pennsylvania Academy To Oct. 15: *Philadelphia Art Directors' Club; Maurice Molarkey Memorial Show.*
Print Club Oct. 5-25: *Bernard Rader Woodcut Illustrations.*
Woodmere Gallery To Oct. 15: *11th Annual Members Exhibition.*

PITTSBURGH, PA.
Arts & Crafts Center To Oct. 8: *Group Exhibition by Members.*

PORTLAND, ORE.
Art Museum Oct.: *Early English Silver; Oregon Advertising Art; Eugene Bennett Watercolors; Japanese Prints.*

PROVIDENCE, R. I.
Museum of Art Oct.: *R. I. School of Design Student Exhibition; Aboriginal Galleries Opening.*

ROCKLAND, ME.
Farnsworth Museum To Oct. 30: *Waldo Peirce Retrospective.*

SACRAMENTO, CALIF.
Crockett Art Gallery Oct.: *Roger Bolomey Paintings; American Glass; Northern California Arts; Scalomandre Textiles.*

ST. LOUIS, MO.
City Art Museum Oct.: *County Public Schools Show; Oct. 9-30: Hallmark Art Awards Exhibition.*

SAN FRANCISCO, CALIF.
De Young Museum Oct.: *Permanent Collections.*
Legion of Honor Oct.: *State Centennial Exhibition.*
Museum of Art To Oct. 8: *Alfred Maurer; To Oct. 29: Telesis—the Next Million People; To Oct. 15: Ruth Amer. Leah Rinne Hamilton & James McCray.*
Raymond & Raymond Oct. 3-30: *Jacques Schrier Sculpture.*

SANTA CRUZ, CALIF.
San Lorenzo Book Shop To Nov. 1: *Dorothy Mayer.*

SANTA FE, N. M.
Museum of New Mexico To Oct. 15: *Indian Artists.*

UTICA, N. Y.
Munson-Williams-Proctor Institute Oct. 8-29: *Paintings & Prints from the Upper Midwest; Max Weber Drawings & Gouaches; Photographs by the Telbergers.*

WASHINGTON, D. C.
National Gallery From Oct. 8: *Gulbenkian Collection of Old Masters.*

WILMINGTON, DEL.
Art Center From Oct. 10: *Contemporary Paintings & Watercolors.*

YOUNGSTOWN, OHIO
Butler Art Institute Oct.: *4th Biennial Ceramic Show; Akron Society of Artists Show.*

NEW YORK CITY

ACA (63E57) Oct. 9-28: *Sylvia Carence Paintings.*

Acquavella (38E57) Oct.: *Old Masters.*

America House (32E52) Oct.: *Ceramics by Gladys Lloyd Robinson.*

American-British (122E56) To Oct. 7: *Gertrude Rogers Oct. 9-31: Irene Hamar, Sculpture.*

American Youth Hostels (351W54) To Oct. 15: *Robin Brant.*

Artists (851 Lex. [64]) To Oct. 12: *John Ruggles; Oct. 14-Nov. 9: Eugenie Baizerman.*

Argent (42W57) Oct. 2-21: *Graphics of National Ass'n of Women Artists.*

AAA (711 5th) To Oct. 7: *Edvard Chavez.*

Audubon (1000 5th [82]) To Oct. 19: *Walter Ferguson.*

Babcock (38E57) Oct. 2-21: *Contemporary American Watercolors.*

Barzaneky (664 Mad. [61]) To Oct. 5: *Joe Gatto.*

Pierre Beres (6W56) To Oct. 14: *Louis Favre Lithographs.*

Binet (67E57) To Oct. 13: *Miller Brittain.*

Bodley (26E55) Oct. 2-21: *William Felt.*

Brooklyn Museum (E'Pkwy) To Oct. 15: *Artists Who Teach.*

Buchholz (32E57) To Oct. 14: *Contemporary Drawings.*

Burliuk (119W57) Oct. *Contemporary American Paintings.*

Carlsbach (937 3rd [56]) Oct. 3-21: *Albrecht Freudenberg.*

Carstairs (11E57) Oct.: *Modern French Paintings.*

Carre (712 5th [56]) To Oct. 21: *Modern French Paintings.*

Contemporary Arts (106E57) To Oct. 14: *Pre-Season Group; Oct. 2-20: Betty Esmond.*

Peter Cooper (313W53) To Oct. 19: *Mark Samenfeld.*

Copain (891 1st [49]) Oct.: *A. S. L. Students' Sculpture.*

Creative (20W15) Oct. 2-14: *Amalia Perlman.*

Delius (13E64) Oct.: *Paintings & Drawings, Old & New.*

Demotte (39E51) Oct. 9-28: *Marguerite Roche.*

Downtown (32E51) To Oct. 21: *25th Anniversary Exhibition.*

Durlacher (11E57) From Oct. 10: *John Tunnard.*

Ekan (63E57) Oct.: *Modern American Paintings.*

Eggleston (161W57) To Oct. 7: *Elizabeth Grasso.*

St. Street (33W8) To Oct. 8: *William Frier; Oct. 9-22: Oils, Nancy Root; Watercolors, Lucille Hobbie.*

Feigl (601 Mad. [57]) To Oct. 11: *Allen Hugh Clarke.*

Ferargil (63E57) Oct. 9-21: *John Groth.*

R. Fried (40E68) Oct. 10-28: *American Abstract Artists.*

Friedman (20E49) Oct.: *Frank Lieberman Designs.*

Gal. St. Etienne (46W57) From Oct. 5: *Oskar Laske.*

Ganso (125E57) Oct. 2-28: *First Group Exhibition.*

Grand Central (15 Vand.) To Oct. 6: *James Carlin; To Nov. 9: Founders' Exhibition; Oct. 10-21: Dines Carlsen.*

Grand Central Moderns (130E56) To Oct. 6: *Ruth Gikow.*

Greiss (47 Chas.) To Oct. 13: *American Graphics; From Oct. 14: Frank MacIntyre.*

Hacker (24W58) Oct. 3-21: *Jack Zuckerman.*

Hewitt (18E69) To Oct. 14: *Muriel Streeter.*

Janis (15E57) To Oct. 21: *Challenge & Defy.*

Jewish Museum (5th & 92) To Oct. 9: *Rabbi Abraham J. Shapira.*

Kennedy (785 5th [59]) Oct.: *Latin America in Prints.*

Kleemann (65E57) From Oct. 9: *Toulouse-Lautrec Color Posters.*

Knoedler (14E57) To Oct. 15: *Demomchey; Cardoso.*

Kootz (600 Mad. [57]) Oct. 3-23: *Muralist & Modern Architect.*

Kraushaar (32E57) To Oct. 21: *Watercolor & Gouache Group Exhibition.*

Laurel (108E57) To Oct. 14: *"Things to Come."*

Lenox (847 Lex. [64]) To Oct. 15: *Harry Hering.*

Levitt (559 Mad. [56]) To Oct. 14: *Leo Manso.*

C. T. Loo (41E57) Oct.: *Liquidation Sale.*

Luyber (112E57) Oct. 2-21: *Pat Trivigno.*

Macbeth (11E57) Oct. 9-28: *James Lechay.*

Matisse (41E57) Oct. 1-15: *Modern French Paintings.*

Metropolitan Museum (5th & 82) To Oct. 29: *20th Century Painters, U.S.A.; Chessmen.*

Midtown (605 Mad. [57]) Oct.: *Modern American Paintings.*

Milch (55E57) Oct. 2-23: *Benjamin Kopman.*

Modreal (6 5th [8]) To Oct. 12: *Art Wells; From Oct. 14: Taro Yashima.*

Museum of the City of N. Y. (5th & 104) Oct.: *State Designs by Claude Dragon.*

Museum of Modern Art (11W53) To Jan. 7: *Modern British Color Lithographs; To Nov. 19: Lewis Carroll Photographs; To Oct. 15: Permanent Collection; To Nov. 12: Photography Exhibition.*

Museum Non-Obj. Painting (1071 5th [87]) Oct.: *Group Exhibition.*

New Art Circle (41E57) Oct.: *Group Exhibition.*

New Gallery (63W44) From Oct. 4: *Modern French Masters.*

Newhouse (15E57) Oct.: *Old Masters.*

National Academy (1083 5th [89]) Oct. 8-29: *Art Students League Diamond Jubilee Exhibition of Members & Associates Work.*

New Gallery (63W44) From Oct. 4: *Modern French Masters.*

New School (66W12) To Oct. 13: *Faculty Exhibition.*

N. Y. Circ. Lib. of Paintings (640 Mad. [60]) Oct.: *Old Masters & Modern Paintings.*

Newton (11E57) To Oct. 7: *Eve Garrison.*

Niveau (63E57) Oct.: *Modern French Paintings.*

B. Parsons (15E57) To Oct. 14: *Anne Ryan, Collages; John Stephan, Paintings.*

Passedoit (121E57) To Oct. 4: *Charles Shaw; Oct. 9-28: Hannah Small, Sculpture.*

Peridot (6E12) Oct. 2-28: *Louise Bourgeois, Sculpture & Drawings.*

Perla (32E58) Oct. 2-28: *Darrel Austin, 1940-50.*

Perspectives (34E51) To Oct. 28: *Fabrics by Painters & Sculptors.*

Portraits (460 Park [57]) Oct.: *American Portraits.*

Rehn (683 5th [53]) Oct. 2-21: *James E. Allen.*

Riverside Museum (310 Riv. Dr. [103]) Oct. 10-29: *Spiral Group.*

RoKo (51 Greenwich) To Oct. 11: *Janet Marren.*

Rosenberg (16E57) To Oct. 21: *Modern French Drawings & Watercolors.*

Salper (38W56) To Oct. 29: *Leo Quanchi.*

Scalamandre (20W55) Oct.: *A Panoramic Review of Textiles.*

B. Schaefer (32E57) Oct. 2-21: *Barnet, Booth, Busa, Day, Daly & Greene.*

Schaeffer (52E58) Oct.: *Old Masters.*

Schultheis (15 Maiden Lane) Oct.: *Old Masters.*

Segy (708 Lex. [57]) Oct. 9-Nov. 9: *African Sculptures.*

J. Seligman (5E57) Oct. 2-21: *Roger Aniker.*

Serigraph (38W57) *Serigraphs by New Members: Boughton, Flory, Twiggs.*

E & A Silberman (32E57) Oct.: *Old Masters.*

Tribune (100W42) To Oct. 15: *Paul Shimon Gouaches.*

Van Dieman Lilienfeld (21E57) To Oct. 12: *Joshua Epstein & Mary Sinclair.*

Van Loen (46E9) To Oct. 15: *Ben Zion, Chagall, A. Walkovitz, Manekatz, Lichtenstein.*

Village Art Center (42W11) From Oct. 9: *Architectural Exhibition.*

Viviano (42E57) Oct. 1-15: *Modern Painting & Sculpture.*

Washington Square To Oct. 15: *38th Semi-Annual Art Show.*

Washington Square Inn (1 Univ. Pl) To Oct. 29: *Paintings from the Artists' Gallery.*

Wellons (43E50) Oct. 2-20: *Dahlov Ipcar.*

Weyhe (794 Lex. [61]) To Oct. 4: *German Expressionist Prints.*

Whitney Museum (10W6) To Nov. 5: *Permanent Collection of Painting, Sculpture & Drawings.*

Wildenstein (18E64) Oct.: *The Woman in French Painting.*

Willard (32E57) Oct. 10-Nov. 4: *Dorothy Hood.*

Wittenborn (38E57) To Oct. 21: *Contemporary British Printmakers; Sketches by Robert Goodnough.*

Workshop School (666 5th) To Oct. 10: *Photographs by Jacques Schier.*

Howard Young (1E57) Oct.: *Old Masters.*

GRUMBACHER

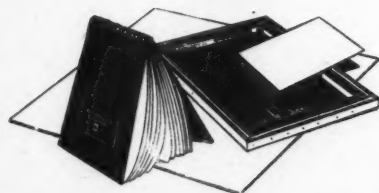
For over fifty years the name that has meant most to artists . . .



COLORS . . . tested

for brilliance . . . for permanency . . . for working quality . . . for satisfaction . . . there are no finer artists colors made than those that bear the name

GRUMBACHER



PAPER tested

for sketching . . . for painting . . . for drawing . . . for illustration . . . there are Grumbacher papers, boards and canvases, prepared and tested to give the best results with all mediums . . . be sure, use

GRUMBACHER

M. GRUMBACHER, INC.
460 WEST 34th STREET NEW YORK 1, N. Y.



*Your colors
have a hidden strength
when the vehicles are
Weber!*

The life and chromatic beauty of a painting depend as much on the vehicles used, as on the pigments. That is why so many artist-painters prefer Weber Vehicles. Weber Vehicles give your painting extra life—help keep your colors pure, brilliant, unchanging. Get Weber Vehicles from your local art supply dealer. Weber products have world-wide distribution.

Made by the manufacturers of

WEBER

Fine Artist Quality Colors

OIL • WATER • TEMPERA
PASTEL • AQUA PASTEL

F. WEBER CO., Philadelphia 23, Pa.

St. Louis 1, Mo.

Baltimore 1, Md.

WEBER VEHICLES:

POPPY OIL
LINSEED OIL, White Refined
TURPENTINE, Rectified Spirits of
LIGHT DRYING OIL
DARK DRYING OIL
PAINTING OIL
NUT OIL
LINSEED OIL, Process-Thickened
EGG EMULSION, for Tempera Painting
SICCATIF de COURTRAY (Dryer)
STAND OIL, Dutch Type
VENICE TURPENTINE, Genuine
GLAZING MEDIUM
RESIN-OIL PAINTING MEDIUM
"ILLO" Mat Oil Painting Medium
"MIXO" Fabric Painting Preparation
"FLEXO" Craft Painting Medium

Each supplied in 2½ oz. bottle; 8 oz. (½ Pint);
16 oz. (Pint); 32 oz. (Quart).

(Descriptive Technical Data, on Request)

WEBER VARNISHES:

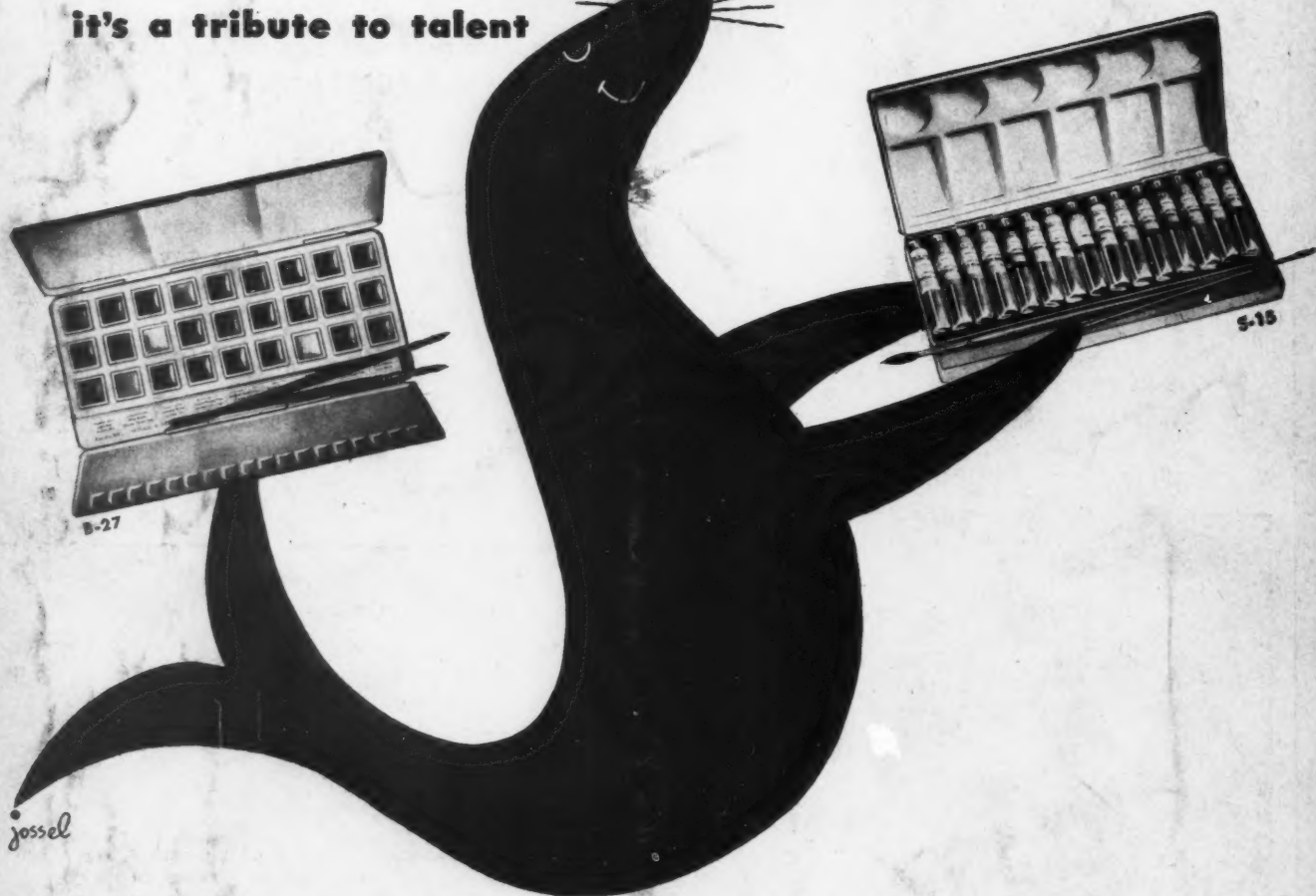
• SPHINX RETOUCHING VARNISH
• DAMAR VARNISH
• MASTIC VARNISH, Picture Strength
• MASTIC VARNISH, Full Strength
• MATVAR, Mat Drying Varnish
• OIL COPAL, Extra Pale, Full Strength
• COPAL VARNISH, Picture Strength
• FIXATIF for CHARCOAL
• WATER-COLOR VARNISH
• PASTEL FIXATIF, BLUE LABEL
• and the WEBER Synthetic Resin Family:
• SYNVAR, Picture Varnish
• DURVAR 39, Picture Varnish
• UNIVAR, Picture Varnish



TRADE MARK

The Harrow

it's a tribute to talent



...when you give the colors professionals prefer!

Your gift of Winsor & Newton's colors is a tribute, and a challenge, to the serious student or amateur.

Professionals praise these superb materials for their durability and purity. Today prices compare favorably with other well known makes. Winsor & Newton's complete range of Oil and Water Color Boxes caters to all tastes and requirements. Your local dealer can give you full particulars.

B-27—Japanned tin box fitted with twenty-seven scholastic water colours in pans and brushes. Each \$5.00.

The Harrow—a wooden box fitted with twelve single tubes of London Oil Colours, two brushes, linseed oil and turpentine. Each \$5.50.

S-15—An aluminum box fitted with fifteen 3-inch scholastic water colours and two brushes. Each \$4.50.



THE HUGHES OWENS CO., LTD. • MONTREAL • OTTAWA • TORONTO • VANCOUVER • WINNIPEG — CANADIAN AGENTS

